

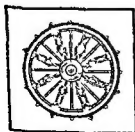
भारतीय
संस्कृति

BHARATIYA
SAMSKRITI



प्रथम खण्ड

FIRST VOLUME



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सम्पादक-मण्डल

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डा० सी० शिवराममूर्ति
डा० एन० के० देवराज
तर्कतीर्थ लक्ष्मण शास्त्री जोशी
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सह सम्पादक

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Religion & Ethics (धर्म एव नीति)
Literature & Linguistics (साहित्य एव भाषातत्त्व)

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History and Renaissance
(इतिहास एव पुनर्जागरण)
Science & Society (विज्ञान एव समाज)
India & the World (भारत एव विश्व)

Pranam : Obeisance

Bharatiya Samskriti Samsad is a cultural organisation in Calcutta, functioning for last quarter of a century. It decided in 1980 to commemorate this event by publishing a *festischrift* of lasting value. The title was decided to be what it is now **BHARATIYA SAMSKRITI INDIAN CULTURE**. At this stage it fell on our lot to plan and produce a compendium of articles, touching as many aspects of this vast subject as possible, within the limitations of time and space at our disposal. We began cogitating on it and decided upon certain don'ts. Indian Culture was not to be mere harping on the golden past, excavation or precious research, mere academic exercise or semantic quibbling. It was not to be a mere treasure house of information nor merely a rambling in the rarefied abstract. So we decided not to have any article on any one 'great man or soul' mythological or historical figure, nor will have any bias for any particular faith or pet set of beliefs. With these premises well defined in the back of our minds, we set forth on our sojourn in the realm of reflection. In this delineation we consulted many scholars in various fields like philosophy history arts literature sociology, anthropology and sciences. As the idea developed we framed a panel of learned editors chosen from all directions and fields—great scholars acknowledged in India and abroad. Unfortunately now we do not have with us one of these members of the Editorial Board the Key-Essay writer who set us thinking and the following other contributors. We pay our humble homage to all the five named below.

Dr Nihar Ranjan Ray

Rev Fr R Antoine

Dr B N Sharma

Sri Narahar Kurundkar

Dr Bhagawat Sharan Upadhyaya

Our obeisance is to the co operation and forbearance of so many contributors to this volume who are from all provinces and language groups of India representing different schools of thought. It is precisely on this multi dimensional aspect of Indian Culture that we have laid our emphasis. It is a rainbow of multi coloured splendour, it is an orchestra of varied musical instruments northern and southern ancient and modern, it is a confluence of so many variegated currents. The one thing praised from times immemorable till date about India is this unageing amazing continuity. It is like the great river Ganges flowing through mountains and dales through creeks and rocks through plains and pastures through thick forests and populated habitats.

through snowy glaciers and turbid tropical marshes, from Gangotri to Sunderbans. It is not only a journey in space, it is also a saga and epic, honoured and enjoyed through millennia.

It was in Vedas that the imaginary goddess *Rāshtri* calls herself *Aham sangamanī vasundhā*, the Tamil classics are rightly proud of the heritage of *Sangam* poetry and Rabindranath Tagore talks of *Ek sūtre bandhuyachhi sahasrati man* (1877) (You have strung thousands of minds in one thread) and—

*He mor clutta, punyatirthe jago re dhire
eye: bharater mahamanaver sagara tire (1910)*

Oh ! my mind gently awake on this holy place of pilgrimage—
India where mankind mingle as in the great ocean !

This combining of myriad threads into one binding forged through centuries of stress and strife, convenience and convictions, trust and travail, fraternity and fortitude is the sign of our resilience, resistance and resuscitation. Call it renaissance or reformation or by any name, this ancient banyan tree has been spreading, giving its shadow in a remarkable, self gyrating manner. "The many change but One remains" (Shelley) and the ideal of Goethe—"He who has made Science and Art his own also has religion" (*WER WISSENSCHAFT UND KUNST BESITZT/HAT AUCH RELIGION*) the apparent contradictions seem to assimilate within Whitmanesque "I contain multitudes."

Yet culture is a much complex concept interpreted differently by different people. Some believe that cultural values are so universal that they need not be delimited by an epithet like Indian, geography and history might help in understanding truth but these are no substitutes for the ultimate reality. Gandhi experimented with truth, Nehru 'discovered' India, Tagore preached 'Religion of Man', Aurobindo expounded the theory of descent and ascent of 'Life Divine'. Yet these are some paths which approach the final goal, the destination which is beyond and yet bound by the paths. "I am the path, I am the path finder, I am the path indicator and I am the perennial path where the path culminates", says Iqbal echoing the Vedantic viewpoint. We therefore welcomed different views of varied schools of thoughts as elucidated by authors of different age groups, from nonagenarians to those who are thirty years of age. Thus three generations of scholars are present in these volumes. We have tried to cover as wide disciplines as possible—from metaphysics to music, from medicine to maya, from psychoanalysis to ceremonies, epigraphy to ethnography.

Matthew Arnold has described culture as 'acquainting ourselves with the best that has been known and said in the world and thus with the history of the human spirit' (*Literature & Dogma* Preface 1873). He further asserts that the great aim of culture is the aim of setting ourselves to ascertain what perfection is and to make it prevail; the men of culture are true apostles of equality (*Culture & Anarchy*). We kept before us such values in designing these two volumes expressing the mosaic of

musings of masterly minds a kaleidoscope of contemporary writers in the Indian context both from our country and abroad

Still man is the oldest and the biggest insoluble riddle for man. His culture also therefore, is slow, but it is a sure process of unfolding the unknown. Reason is not enough, nor is mere anti-reason as Carl Jaspers said. In Ishavasya Upanishad it is stated, neither *Sambhuti* nor *Asambhuti* is the last word or the ultimate solution. He is a trial, there are no sure panaceas for the over-whelming questions of human destiny. No one has the only key to the fundamental problems of human pain and pleasure, banal brutality and bliss and beatitude of demonic degradation and divine destination, of angst and intuition. We have thus presented before the readers a panorama of various views and vignettes, "gems of rarest ray serene. So this is a grand exploration, a kind of odyssey of many Ulysses. The quest is genuine, the love for knowledge and thirst for knowing more is intense and authentic. We are satisfied with this and have no claim for knowing all or having arrived at the final truth. Buddha said (what Lenin also said later) 'Nothing is final'.

In the midst of these opposing perplexities the old man called Indian Culture has been trying to swim against the current and even tame the tide and torrent like Bhagiratha or like Shiva sitting on the top of the tallest mountain of the world—Kailash, unperturbed and in Samādhi and when necessary opening the third eye and dancing the Dance of Death. Indian Culture is a trinity of creation, sustenance and deluge—the three stages held together, the three tenses and the three conjugations all viewed simultaneously and yet distinctly, like the famous Trimurti of Elephanta. It is all and many, it is here and nowhere. It is a moment of dazzling lightening and yet a dark rolling cloud, a vision of the beyond, the sound of silence, the realisation that nothing can be realised. It is a supreme synthesis of the many opposites integrated into one reality—*Samāhāra* and *saṁavāya* of Shankara, *Samutpāda* of Buddha and *Sāmrasya* of Kashmir Shaivism.

This was the main theme or spirit on which these volumes weave many patterns or to use a musical analogy expands its tetratones. So there are shades within shades of this colourful spectrum as different and alike as life itself.

We had planned also to present a cross current and sampling of the opinions and reactions of creative artists and literateurs of men of action and in other fields besides the ones listed in the sub sections of this volume. But due to several restraints we could not succeed in that ambitious project. Those artists and writers who did respond and whose material we could not use here may kindly pardon us. So also all those writers whose contributions had to be curtailed due to want of space. We hope that as they have excused us in keeping them wait inordinately for this final published form with stringent power situation pressing upon the presses and with diacritical marks the intricate voluminous nature of the publication so they will excuse our editorial liberty. All human endeavour has its own frailties. We apologize deeply to all of them whom we could not accommodate fully.

Our thanks are to the organizers of this institution to the liberal munificence of friends to the many workers who cooperated in copy editing and going through the drudgery of proof correction and printing to the friends who encouraged us from time to time and did not permit us to lose our heart, to the innumerable unknown readers who will welcome this publication and send us their frank and sympathetic reactions

Lastly, in the true Indian tradition we pay our obeisance to the Supreme Power behind all such selfless and far reaching endeavours which are in the ultimate analysis mere offerings by the weak humans, with all humbleness Our is indeed a prayer to the Almighty

Yad yad karma karonu tattadakhulam Shambho tavaradhanam

(Whatever action I do is O God an offering to you)

We have done this editorial job in this spirit If there are any discrepancies any flaws or blemishes for all that we are responsible For the rest the scholars invited here have given their best and the readers and connoisseurs are the best judges We leave this offering as an humble attempt of assemblage on our part to the noble and generous minds

Calcutta
Ganesh Chaturthi
22nd August 1982

PRABHAKAR MACHWE
JAIKISHANDAS SADANI

अन्तः दर्शन

भारतीय सस्कृति ससद की पक्कीस वष की यात्रा की एक ही दिशा रही निरंतर सुरधि, सुरधि का परिष्कार और ज्ञान के क्षितिज का सरस एवं सरल विस्तार ।

जात अज्ञात रूप से ससद का वाङ्मय के तप म विश्वास रहा है—जहाँ 'सत्य प्रिय हित' अविराधी होकर सम्भवत हो जाते हैं—यानी सत्य अपनी प्रसरता की प्रियता में निमज्जित करता है और प्रियता हित में समाहित हो जाती है ।

अनुद्देश्यकर धान्य सत्य प्रियहित च यत ।

स्वाध्यायाभ्यासन चैव वाङ्मय तप उच्यते ॥

ससद प्रतिभा पूजन का प्रारम्भ से ही एक विनम्र स्थान रहा है, जो इन विमल वर्षों में देश के यशस्वी मनीषियों, मनस्त्वियों, चिंतकों, विचारकों, कवियों, गायकों, कला के लिए समर्पित प्रतिभा पुत्रों को अभ्यषना से, उनकी उपलब्धियों से, सुचिंतित विचारों और रसमयी सज्जना से प्रफुल्लित और आलोकित होता आ रहा है ।

ससद में कतिपय ऐसी अखिल भारतीय स्तर की चिंतन गोष्ठियाँ हुई हैं—जिनकी ध्वनि प्रतिध्वनि देर तक एवं दूर तक गुंजित अनुगुंजित हुई है । कया समारोह एवं गांधी शताब्दी समारोह इसके प्रमाण हैं ।

- ससद भारतीय सस्कृति के जिन आदर्शों और मूल्यों से अनुप्राणित है वह मानस की चौपाई में अनुस्यूत है

कीर्ति भूमिति भूति भवि साई ।

सुर सरि सम सब वहाँ हित होई ॥ मानस ॥

यही भारतीय सस्कृति की एक सम्यक परिभाषा है । सस्कृति हमारे सतत प्रवाही जीवन सस्तरों का सो दय है । जीवन एक दीप है तो सस्कृति प्रकाश, जीवन एक पुष्प है तो सस्कृति मुरभि । मृण्मय जीवन की चिमयी आत्मा ही सस्कृति है ।

भारतीय सस्कृति की दीप प्रवाही सनातनता का रहस्य है—सीमा की लीप कर—असीम का ससपन । जात से अजात की ओर, देह से आत्मा की ओर, अघकार से प्रकाश की ओर, मृत्पु से अमरता की ओर, भेद से अभेद की ओर, सतत गति शील चरण ।

वैदिक ऋषि की यह मृत्यु जयी वाणी भारतीय सस्कृति की सहिष्णुता और शाश्वतता का उदघोष है

इन्द्र मित्र वरुणमग्निमातृरथो दिव्य स सुपर्णो गरुत्मान ।
एक सद् विप्रा बहुधा वदन्ति अग्निं यम मातरिरिवानमाहुः ॥

ऋ० वे० १ / १४६ / ४६

वह एक है सत है—विद्वान् अनेक रूपों में उसे व्याख्यायित करते आ रहे हैं। षट के नाम रूप—वाणी का विज भण है—मृत्तिका ही मलय है। यही विचारधारा भारतीय सस्कृति का प्राण-स्पन्दन बन गयी—अतः वह विरोधों में समन्वय को और असत में सत को दृढ़ करती रही।

कनक कुण्डल 'याय' ने भारतीय सस्कृति को विविधता में एकता के रूप में सृजनमुखी बनाया।

भक्त परस्पर नायत्किंचिदस्ति धनजय ।

मयि सवमिद प्रोत सूत्रे भणिगणा इव ॥ (गीता, ७.७)

भारतीय सस्कृति गंगा की तरह निरंतर प्रवाही, समुद्र की तरह विशाल है और गिरि-शिखरों की तरह उदात्त है। वह विद्या अविद्या, श्रेय प्रेय, अमृतदय निःश्रेयस, छाया पृथिवी, सभी को आत्मसात करती हुई विश्व के कोने कोने को ज्योतिमय करती आ रही है।

भारतीय सस्कृति विरोधों के भूकम्पों, आक्रमणों के क्लृप्तावर्तों और नाश के अग्निकाण्डों के बीच नये नये रूपों में अक्षयवट की तरह प्रत्येक प्रलय के बाद पुनः हरीमरी होती रही है और हमेशा षटपञ्चशायी बाल मुकुट की छवि निखारती आई है।

सस्कृति का एक विचार पक्ष है—जहाँ दर्शन और चिन्तन की विविध धाराएँ हैं, साथ ही अतः प्रज्ञा एवं सम्बोधि के उच्च गिरि शिखर भी, दूसरी ओर हैं—साहित्य एवं शिल्प, कला एवं सगीत के प्रवाहमान निम्नर — जिनकी कलकल नादितो ध्वनिया — सममित शिष्ट, विशिष्ट जन और कोटि-कोटि सामान्य मनुष्यों के हृदयों को आप्लावित करती हैं। सस्कृति इन सबको समान रूप से समेटती है। यही सब मूल्य इस ग्रन्थ द्वारा अभिव्यजित हुए हैं।

'भारतीय सस्कृति' शीर्षक ग्रन्थ के दो खण्ड आपके सम्मुख उपस्थित करते हुए हम हार्पित हैं। यह है ऋषि-ऋण स्वकृति की एक विनम्र प्रणामाञ्जलि ।

इस ग्रन्थ-द्वय में जो गुणात्मकता है, जो भारतीय सस्कृति के विविध आयामों के रत्नों की 'रत्न-च्छाया व्यतिकर' दीप्तिर्या हैं—वह तो भारत के व विदेशों के प्राच्यविद्या विशारदों की तपःपूत साधना, सत्यावेपणी प्रतिभा, ज्ञान के लिए निष्काम समर्पणशीलता व जीवनव्यापी तपश्चर्या का सुफल है।

'भारतीय सस्कृति' ग्रन्थ में भारत के सब प्रदेशों, सब प्रमुख भाषाओं तथा धर्म विश्वासों, मत-वादों के विभिन्न लेखकों के शोधपूर्ण निबन्ध एकत्रित हैं। यह दृष्टि रखी गई है कि किसी विभूति विशेष, या व्यक्ति विशेष पर स्वतन्त्र लेख न लेकर, उनके विचार-पक्ष पर ही निष्पक्ष भाव से विवेचन हो।

ग्रन्थ में निबन्ध तथा लेखकों के चयन में समन्वयात्मक दृष्टि रखने का प्रयास किया गया है। गंगोत्री से गंगा सागर की यात्रा के बीच पावतीय उपत्यकाएँ, बनराजी, मैदान सभी आते हैं। गंगा सबसे प्रभावित है, सबको प्रभावित करती है इसी प्रकार से इस ग्रन्थ के संपादन की यात्रा में भारतीय दशन, चिन्तन, अध्यात्म, कथा, साहित्य विज्ञान, सभी कूलों की स्पष्ट गन्ने का विनम्र प्रयत्न है।

हम अथ प्रणम्य विद्वानों के लेख प्राप्त करके अथ विषयों की चर्चा कर सकते थे। परन्तु हमारी सीमा और असमयता के कारण सब का समाहार करने में हम असम रहे हैं। जिनके प्रबुद्ध चिन्तन और सहयोग से हम वधित रहे हैं, उनके प्रति हमारी प्रणत क्षमा याचना अर्पित है।

ग्रंथ को दशन, धर्म, साहित्य, कला, इतिहास, विज्ञान आदि विभिन्न दृष्टिकोणावाले लेखों के अनुसार विभागों में ग्रंथित किया गया है। साथ ही भारत तथा विश्व के सांस्कृतिक सम्बंधों की भी एक झलक प्रस्तुत की गई है।

हमें खेद है कि ग्रंथ के मुद्रण अवधि के बीच इसके एक सम्पादक और चार लेखक दिवंगत हो गये। हमारी उम्मीदें विनम्र श्रद्धांजलि अर्पित है।

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- २ डॉ० नीहाररजन राय
- ३ डा० बी० एन० शर्मा
- ४ प्रो० नरहर कुरुदकर
- ५ डॉ० भगवत्शरण उपाध्याय

इन ग्रंथों द्वारा हम देखताहूँ नगाधिराज से लेकर आरत्नाकरव्यापी भारत भू की विश्वमण्डली "मुक्ती साधना आराधना" को देखते हुए भारतीय संस्कृति के औजस्य एवं औदार्य को यदि कुछ प्रकट कर सके हैं तो उसका सम्पूर्ण श्रेय इन सरस्वती के सुधी वरदपुत्रों को है—'संसद' केवल एक निमित्तमात्र है।

ग्रंथ के लेख तथा लेखकों के संयोजन करने में सर्वाधिक योगदान रहा भारतीय वाङ्मय के मनीषी डा० प्रभाकर माचवे का। इनके साथ सहयोग रहा सह सम्पादक श्री जयविश्वनाथ सादानी का। दोनों के 'सगच्छध्व' से "भारतीय संस्कृति" ग्रंथ की तीर्थ यात्रा सम्पन्न हुई। संसद इन दोनों के प्रति प्रभूत आभार निवेदित करती है।

भारतीय संस्कृति संसद अपनी शुभाशंसा में वैदिक ऋषि की वाणी के साथ समस्वर है—

आ ब्रह्मण ब्राह्मणो ब्रह्मवचसो जायताम ।

आ राष्ट्रे राज्यं सूर इषव्योऽतिव्याधी महारथो जायताम ॥

(यजु० सू० २२/२२)

शांति, सुख, सौख्य, सामरस्य, सम वय, सहिष्णुता और सद्भावना की पूजा में समर्पित भारतीय संस्कृति का यह शिव स्वरूप इस ग्रंथ के रूप में प्रस्तुत है।

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कृष्टि, कल्चर एवं सस्कृति

डा० नीहाररजन राय

प्रस्तावना

शब्द तो केवल शब्द अथवा ध्वनि भाग नहीं है, बल्कि जिस किसी भाषा का प्रत्येक शब्द अलग-अलग धारणाओं, अवधारणाओं, भावनाओं, कल्पनाओं अर्थात् जिन्हें अँगरेजी में 'कन्सेप्ट' कहते हैं, उसका मूल रूप है। इस प्रकार की शब्द समष्टि के माध्यम से ही प्रत्येक भाषा भाषी के स्वप्न, उनकी कल्पनाएँ एवं चिन्तन मनन का रूप उजागर होता है। यही कारण है कि 'कवि, लेखक एवं चिन्तक' शब्दों के सम्बन्ध में इतने जागरूक एवं सचेतन होते हैं और शब्द चयन के प्रति उनकी विवेचनात्मक दृष्टि होती है। हमारे शास्त्रों में शब्द को ही ब्रह्म कहा गया है।

लगभग पचास वर्ष पहले, बीसवीं सदी के चौथे दशक में अनुमानतः पाँच या सात वर्ष तक, अर्थात् 1932-33 से 1937-38 तक, रबी द्रनाथ जिस एक शब्द को लेकर बेहद उलझन में थे, वह शब्द है 'कृष्टि'। अँगरेजी शब्द 'कल्चर' के बाँग्ला प्रतिशब्द या समानार्थक शब्द के रूप में उस समय कभी-कभी कुछ दिनों तक बाँग्ला भाषा में 'कृष्टि' शब्द का प्रयोग हो रहा था। सम्भवतः 1924-25 या उससे दो एक वर्ष आगे-पीछे योगेशचन्द्र राय विद्यानिधि ने सबसे पहले इसका प्रयोग किया होगा। हिन्दी भाषा में इसका प्रयोग एवं प्रचलन पूर्णतया अज्ञात नहीं था, अनुमान है कि इस शब्द को योगेशचन्द्र ने हिन्दी से ही ग्रहण किया होगा।

जो भी हो, कृष्टि शब्द रबी द्रनाथ का समर्थन नहीं प्राप्त कर सका, बल्कि इस शब्द के प्रचार-प्रसार एवं प्रचलन की आशंका से वे अत्यन्त बेचनी का अनुभव करते थे और इसीलिए बाँग्ला भाषा में इसका अनुप्रेषण न हो सके इसके लिए निरन्तर सचेष्ट रहे। अँगरेजी शब्द 'कल्चर' के प्रतिशब्द के रूप में जो शब्द उन्हें प्रिय था वह शब्द है सस्कृति। सम्भवतः 1922 में सुनीतिगुप्तार चट्टोपाध्याय ने इस शब्द के प्रति रबी द्रनाथ की दृष्टि आकर्षित की थी। उनकी धारणा थी कि मराठी भाषा में महाराष्ट्रीय बुद्धिजीवियों एवं विद्वानों के बीच 'कल्चर' अथवा इस शब्द का प्रचलन था। तत्पश्चात् कितिमोहन सेन ने सुनीतिगुप्तार के समर्थन में ऐतरेय ब्राह्मण की एक उक्ति में सस्कृत शब्द के उल्लेख की चर्चा रबी द्रनाथ से की।[●] तब से ही सम्भवतः सस्कृति शब्द के प्रति रबी द्रनाथ के झुकाव का संकेत मिलता है।

कृष्टि एवं सस्कृति इन दोनों शब्दों के सम्बन्ध में रबी द्रनाथ की कई एक उक्तियाँ लगभग प्रकाशन के कालक्रम के अनुसार नीचे उद्धृत कर रहा हूँ, मेरी दृष्टि में प्रस्तुत निबन्ध में रबी द्रनाथ की उक्तियों

● सुनीतिगुप्तार चट्टोपाध्याय सस्कृति शिल्प इतिहास जिनासा—1976 पृष्ठ 78

एव तवों के साथ पाठको का परिचय बाछनीय है। इन उद्धरणों की तब सगति निश्चित रूप से प्रासंगिक है।

“ कल्चर शब्द के लिए एव नया बाँगला शब्द दिखाई पडा है। क्या उस पर लटि गयी ? अर्थात् ‘कृष्टि’ ? क्या अँगरेजी शब्द के आभिधानिक या कोशगत अर्थ का अनुसरण करने उस अप्रिय एव कुथो, कुरूप शब्द को भेजना ही होगा। जोर की तरह वह शब्द भी भाषा से विपक्ष गया है। क्या तुम लोग मातृभाषा पर दया नहीं करोगे ?

अर्थ प्रदर्शनों में भद्रता एव कुशीलता का बोध है। वहाँ इसी अर्थ में सस्कृति का प्रयोग होता है। जिस व्यक्ति का कल्चर है उसे सस्कृतिमान [सस्कृतिवान्] कहा जा सकता है, यदि विशेष पद के रूप में कहा जाय तो सस्कृतिमत्ता [सस्कृतिवत्ता] हालाँकि वजन में भारी जम्पर है, किन्तु रोमांचक नहीं है। अपने सम्बन्ध में अहंकार करना शास्त्रों में निषिद्ध है तब भी अनुमान से कह सकता हूँ कि मुझे मिनगण ‘कल्चर’ व्यक्ति के रूप में ही मान्यता देते हैं, किन्तु यदि वे अचानक मुझे कृष्टिमान की उपाधि या सजा से विभूषित करें, अथवा मेरी कृष्टिमत्ता के सम्बन्ध में किसी प्रकार की ऐसी बसी बातें या कुछ भला बुरा कहे, तो निश्चित रूप से आपसी मनमुटाव होगा। कम से कम मुझ में कृष्टि है इस बात का प्रतिवाद करने में मुझे आनलायब की प्रतीति नहीं होगी।

अँगरेजी भाषा में कृष्टि [कृपण] एव भव्यता का अर्थ एव ही शब्द में समाविष्ट है इसलिए क्या हम भी बाँगला भाषा में यूरोपीय पद्धति की अपनाने में। अँगरेजी में सुशिक्षित सुसस्कृत व्यक्ति को ‘कल्चिटेड’ कहा जाता है क्या हम इस तरह के सम्य, अभिजात व्यक्ति का कृपण कहकर सम्बोधित करेंगे अथवा केदारनाथ या कृष्टिनाथ कहेंगे।

सस्कृत भाषा में उत्कृष्ट प्रकृष्ट के धातुगत अर्थ में कृष्टि या कृपण का भाव है, किन्तु प्रयोग में उस अर्थ से अलग अर्थ है, कृष्टि में वह सन्निहित है। इसीलिए तुम्हारे सम्पादक से मेरा प्रश्न है कि चित्त प्रकृष्ट या चित्तप्रकृष्ट अथवा चित्तोत्कृष्ट शब्द को ‘कल्चर’ के अर्थ में प्रचारित करने में क्या कोई दोष है ? कल्चर व्यक्ति को प्रकृष्ट चित्त व्यक्ति कहा जा सकता है, ‘कल्चर फमिली’ को प्रकृष्टवान परिवार कहने पर वह परिवार गौरव का बोध करेगा। किन्तु कृष्टिमान कहने पर चन्दन के साबुन से स्नान करने की इच्छा होगी। ”

—‘परिचय’—सम्पादक सुधीन्द्रनाथ इत्त के नाम लिखे पत्र का शेषार्थ
‘परिचय’—पत्रिका, माघ वर्षाब्द 1339।

‘ अपनी जीविका के निर्वह या पेट भरने के लिए एव जीवन के तमाम अभावों का दूर करने के लिए अनेकों विद्याएँ हैं, अनेकों प्रकार की चेष्टाएँ हैं, किन्तु मनुष्य की रिकतता को पूरा करने के लिए तथा अपने अन्तरपुरुष को नाना प्रकार के रसों से आप्यायित, आप्लावित करने के लिए उसका साहित्य एव बला है। मनुष्य के इतिहास में इसका कितना बड़ा स्थान है और कितना विशाल परिमाण है। सम्यता के किसी प्रत्यक्षारी भूकम्प में यदि यह विलुप्त हो जाए तो मनुष्य के इतिहास में काले रेगिस्तान की तरह कितनी भयंकर रिकतता—शून्यता व्याप्त हो जायेगी। उसकी कृष्टि का शून्य है, उसकी खेती भारी, आक्सि कल कारखाना और साहित्य उसकी सस्कृति का क्षेत्र है। उसके माध्यम से वह स्वयं को ही सम्यक रूप प्रदान करता है स्वयं ही विवक्षित होता है। इसीलिए ऐतरेय ब्राह्मण में कहा गया है — ‘आत्म सस्कृतिर्वान् शित्पानि। अर्थात् समस्त शिल्प आत्म सस्कृति की अभिव्यक्ति या प्रमाण है।

—साहित्येय पथे—पुस्तक साहित्यतत्त्व’ निबन्ध (वर्षाब्द 1340)।

“ अवकाश की भूमिका में व्यक्ति सबत्र ही अपने स्वर्ग की रचना में व्यस्त है, यहाँ उसके आवाश कुसुम की वाटिका है, एक कुजवन है। इन सब नायों में वह इतने मोरव का अनुभव करता है कि कृपि कम के प्रति अवज्ञा उपेक्षा का भाव है। आधुनिक जाँगना भाषा में उसने जिसे एक कणकट्ट एव अप्रिय नाम दिया है, उसका हल फाल के माथ बोई सम्बन्ध नहीं है और बेल को उसका वाहन कहना उसके प्रति व्यग्य करना है।

—‘मानुषेर धन’ पुस्तक (बगान्द 1340)

‘जो मुदद एव सुव्यवस्थित छद्द हमारी स्मृति की सहायता करता है अब उसकी कोई आवश्यकता नहीं। एक दिन खना की घाणी में खेतों वाली से सम्बन्धित परामश को छद्द में लिखा गया था। आधुनिक बागला में जिस कृष्टि’ छान्द का उद्भव हुआ है खना के उन समस्त कृपि गीता या पद्यबद्ध कहावता में उसे अवश्य गतिशीलता प्राप्त हुई थी, किन्तु इस प्रकार की कृष्टि के प्रचार का भार आजकल गद्य ने लिया है।

—‘छद्द—पुस्तक। ‘गद्यछद्द व मिश्र-छद्द (बगान्द 1341)

“गत ज्येष्ठ (बगान्द 1342) ‘प्रवासी’ में एक जगह कल्चर शब्द के प्रतिशब्द या समानार्थक शब्द के रूप में कृष्टि का प्रयोग देखकर मन में सशय उभरा। एक दिन बांग्ला के समाचार पत्र में अप्रत्याशित ऋण (कोडे) की तरह ही वह छन्द दृष्टि में आया। उसके बाद वह बढ़ता ही जा रहा है। यह देखकर भय होता है कि सत्कामकता समाचार पत्रों की बस्ती को पार करके अभिजात अचलो की ओर फैल रही है। ‘प्रवासी’ पत्र में, अँगरेजी अभिधान के इस अवदान में संस्कृत भाषा का मुखौटा लगाकर प्रवेश किया है। ऐसा नि-सन्देह असावधानी के कारण हुआ है। प्रसंग के क्रम में यह कह दूँ कि वर्तमान बांग्ला साहित्य में अवदान शब्द का जो प्रयोग देखते देखते व्याप्त हो गया वह संस्कृत शब्द कोश में ढूँढ़ने पर नहीं मिला।

अब उस प्रासनिष्ठ प्रसंग की ओर लौट चलो। तात्पर्य यह कि ‘कृष्टि’ शब्द अचानक बागला भाषा के शरीर में बाँटे की तरह चुभ गया है। चिबिरमा यदि सम्भव नहीं तो कम से कम दद की बात तो बतानी ही पड़ेगी। वह शब्द अँगरेजी शब्द के पैर की माप से बनाया गया है। इतनी प्रगति अच्छी नहीं लगती।

भाषा में कभी कभी संयोगवश एक ही शब्द के द्वारा दो भिन्न जातीय अथ ज्ञापन का उदाहरण मिलता है। अँगरेजी में कल्चर इसी श्रेणी का शब्द है, किन्तु अनुवाद के समय भी यदि वैसी ही कृपणता की जाए तो फिर वह नितान्त ही अनुकरण की प्रवृत्ति का परिचायक है।

संस्कृत भाषा में कपण कहन पर विशेष रूप से कृपिनिधा का ही अर्थ उभरता है। भिन्न भिन्न उपसर्गों के योग से मूल धातु को भिन्न भिन्न अर्थ वाचक शब्दों के रूप में परिवर्तित किया जा सकता है। संस्कृत भाषा के नियम ही ऐसे हैं। उपसर्ग भेद के कारण एक ‘कृ’ धातु के अनेक अर्थ होते हैं जैसे उपकार विकार आकार। किन्तु उपसर्ग के बिना कृति शब्द का, आकृति, प्रवृत्ति या विवृति के अर्थ में प्रयोग नहीं किया जा सकता है। ‘उत या प्र उपसर्ग के योग से कृष्टि शब्द को मिट्टी से मन की ओर उठा लिया जा सकता है जैसे उत्कृष्टि, प्रकृष्टि। अँगरेजी भाषा के साथ हमारी ऐसी कोई लिखा पढ़ी ता नहीं है कि उसका ज्या का रया अनुवतन या नकल करने भौतिक एवं मानसिक दो अ-सर्वण ज्यों का एक ही शब्द के माथ गठबन्धन होगा ?

वैदिक साहित्य में संस्कृति शब्द का प्रयोग मिलता है उमम सिरप या कला के सम्बन्ध में भी संस्कृति शब्द का प्रयोग किया गया है। आत्मसंस्कृतिर्वाव शिल्पानि। इस अँगरेजी में इस प्रकार कहा जा

सकता है—Arts indeed are the culture of the soul—‘छन्दोमय वा एतपजमान आत्मान सस्कृते’—इन समस्त शिल्प या कलाओं के द्वारा यजमान को आत्मा की सस्कृति उपलब्ध होती है। सस्कृत भाषा का अर्थ है—जो भाषा विशेष रूप से Cultural है जो भाषा Cultured समुदाय या समाज की है। मराठी, हिन्दी आदि अन्ध-आंध्र प्रादेशिक भाषा में सस्कृति शब्द ही बल्कर अर्थ भाग्य है। सांस्कृतिक इतिहास (Cultural History) क्रांष्टिक इतिहास की अपेक्षा सुनने में अच्छा लगता है। मस्कृत चित्त, सस्कृत बुद्धि (Cultured mind, Cultured intelligence) के अर्थ में कृष्टचित्त, कृष्ट बुद्धि की अपेक्षा निस्तदेह उत्कृष्ट प्रयोग है। जो व्यक्ति बलचढ (Cultured) है उसे कृष्टिमान कहने की अपेक्षा सस्कृतिमान कहना उसके प्रति सम्मान प्रकट करना है”

‘बल्कर’ निबन्ध, ‘प्रवासी पत्र (1342)●

“अपनी इस पुस्तक में (बांग्ला भाषा परिचय) व्याकरण की नीरसता एवं ऊबड़खाउड़पन से बिल्कुल ही मुक्त नहीं हो पाया हूँ। हर क्षण फिसलने की आशंका से सिहरता जा रहा हूँ। डर है, पीछे मेरी दुस्ताहसिकता या स्पर्धा को देखकर तत्ववेत्ता यही ‘हाय कृष्टि’ हाय कृष्टि’ कहकर छाती में पीटने लगे।”

—‘बांग्ला भाषा-परिचय से उद्धृत पत्र (1938)

“गुलाम—देवकाकुमारी एक रानी साहिबा, याद रखो मेरे हाथ में सम्पादकीय स्तम्भ है।

सभी —(एक साथ) कृष्टि कृष्टि, ताशद्वीप की कृष्टि। बचाओ, उस कृष्टि को।

गुलाम —बाध्यतामूलक कानून जारी करो।

राजा —समझ गया। रानी साहिबा तुम्हारी क्या राय है। तो फिर अब बाध्यतामूलक कानून जारी करूँ।

रानी —हम भी रनिवास में बाध्यतामूलक कानून जारी रखते हैं। देखूँगी कौन, किसको निर्वासित करता है।

देवकाकुमारियाँ (सभी एक साथ)—हम अब बाध्यतामूलक अब विधान जारी करेंगे।

गुलाम —यह क्या ? “हाय कृष्टि हाय कृष्टि, हाय कृष्टि।”

—‘ताशेरदेश’ नाटक (1385) बंगाल

● इस निबन्ध के प्रकाशन के बाद प्रवासी के आश्रित एक में योगेशचन्द्र राय ने लिखा था—

culture of the mind के अर्थ में कृष्टि शब्द प्रचलित हुआ है। यह भाषा के प्रवासी में स्वीकृत्य में आपत्ति की।

सम्भवतः प्रारम्भ में में कृष्टि शब्द का प्रयोग करता। वह दस-बारह वर्ष पूर्व की बात है। मैं अब भी कृष्टि लिखता हूँ। सस्कृति शब्द को देना है किन्तु मुझे ज़ेबा नहीं। सस्कृति एवं संस्कार का अर्थ एक है। संस्कार शब्द के अनेकों अर्थ हैं। मेदिनी कोश में तीन मूल अर्थ दिए गए हैं—प्रतिमत्त अगुम्भ मानसिक। कृष्टि शब्द का इतना व्यापक अर्थ नहीं है।

अमरकोश में पण्डित शब्द के बहोस समानार्थक शब्द हैं। उनमें एक कृष्टि है। मेदिनी अमरकोश में कृष्टि शब्द के दो अर्थ स्वीकृत हैं—पुष्टि में पुष्टि [पुष्टिमान] स्त्रीलिंग में आकर्ष। भूमि का कषण होता है चित्त भूमि का भी कषण हो सकता है। रामप्रसाद इसके प्रमाण हैं। पारचाय्य देशों के सम्पर्क से उन देशों के नामा संस्कार आ रहे हैं नये-नये शब्द भी गढ़े जा रहे हैं। भाष्यत कृष्टि नवनिर्मित नहीं किन्तु अर्थ में सदा एक culture है।

Conference या सांस्कृतिक सम्मेलन का तेजी से प्रचलन होता है। चौथे दशक के अंत में और पूरे पाँचवें दशक में प्रधानतः दल की सीमा को विस्तार देने के उद्देश्य से प्रत्येक राजनैतिक दल ही बीच-बीच में एक एक सांस्कृतिक सम्मेलन का आयोजन करते। मेरी धारणा है कि उन्होंने इसका व्यवहार या अभ्यास सोसलिस्ट एव कम्युनिस्ट यूरोप के राजनैतिक दलों के अभ्यास, व्यवहार एवं आचरण से सीखा था। जो भी हो, राजनैतिक दलों के अनुकरण या आदर्श पर कुछ गैर राजनैतिक दल एवं सम्प्रदाय भी इस प्रकार की Cultural Conference या सांस्कृतिक सम्मेलन के आयोजन या अनुष्ठान में व्यस्त दीखे। इस प्रकार के सम्मेलनों का आयोजन आज समूचे भारत में ही प्रचलित है एवं Cultural Conference दृष्टि या सांस्कृतिक सम्मेलन के नाम से ही क्या है। इन सब सम्मेलनों के कार्यक्रमों में साधारणतः साहित्य-कला समाज राष्ट्र इतिहास एवं सांस्कृतिक सम्बन्ध में दो चार भाषण, कुछ कविता पाठ, कुछ गीत एवं नृत्य एकाग्र नाट्योपनिषद्, अथवा छायाचित्रों का अभिनय, कला प्रदर्शनी अथवा कभी-कभी कुछ लोकगीत ग्राम्य कविताएँ, पंचरा सगीत, कविता स्पर्धाएँ, नाच, अभिनय इत्यादि सम्मिलित होते हैं। अर्थात् इस सत्र में ही Culture या दृष्टि अथवा सांस्कृतिक रूप में जो सम्प्रेषित किया जाता है, वह है, Intellectual development refinement Improvement by training a type of civilization आज 1979 में हमारे लिए इस अर्थ में किसी प्रकार का रद्द-बदल हुआ है अथवा हमें किसी नये अर्थ का सन्धान मिला है ऐसा नहीं लगता।

यह तो, साधारण या सामान्य अर्थ की बात है, किन्तु निपुण निष्णात विद्वानों एवं प्रबुद्ध वय में विशेष रूप से वैज्ञानिक क्षेत्र में, विदेश एवं अपने देश में क्या हो रहा है सोडा इस पर ध्यान दें। नस्ल-वैज्ञानिक एवं समाजशास्त्रियों के मुँह से अब उनकी रचनाओं में प्रायः ही Primitive Culture, Tribal Culture, Elite Culture Urban Culture इत्यादि सुना एवं पढ़ने का मिलता है। ये तमाम विद्वान, आलोच्य वय अथवा समाज के यथाय उपपादान-उपकरण, आचार-अनुष्ठान, विश्वास-व्यवहार इत्यादि को ही Culture या दृष्टि एक सांस्कृतिक निर्देशक अथवा सहायक के रूप में स्वीकार करते हैं। पुरातत्व विद भी इतिहास पूर्व एवं प्रागैतिहासिक (Pre historic एवं proto historic) अथवा (Historical) ऐतिहासिक या नगर (Urban) और ग्रामीण (rural) कल्चर (Culture) की बात करते हैं। यह तथ्य भलीभाँति गत है कि उनकी मुख्य आधार, सभ्यता व यथाय उपपादानों एवं उपकरणों के जीवाश्मीय स्मृति-चिह्न अथवा लुप्तावशेष या ध्वसावशेष है। इस प्रकार के लुप्तावशेष की मस्कृति के लक्षणों को ही उस युग की सांस्कृतिक निर्देशक या सहायक के रूप में मानते हैं। फिर यह तथ्य भी अत्यन्त सुपरिचित है कि आधुनिक चिकित्सा शास्त्र में प्रयुक्त एवं प्रचलित blood culture culture of the sputum urine stool saliva इत्यादि बातें या शब्द प्रायः अब व्यक्ति भी बराबर व्यवहार में लाते रहते हैं और चिकित्सक भी उन culture से लब्ध वस्तु का गणित पर प्रयोग करते उसे मोत के मुँह से बचा लेते हैं, उस पुनर्जीवन प्रदान करने में सहायक होते हैं। अब प्रश्न यह है कि ये नस्ल शास्त्री, समाज विज्ञानी, पुरातत्वविद एवं चिकित्सक इन सब ने क्या एक ही अर्थ में culture शब्द का प्रयोग किया है? क्या उन सब अर्थों के भीतर कोई निम्नलिखित सामान्य निर्देशक कुछ है?

फिर हम Physical Culture mental Culture या Intellectual Culture culture of the senses की बात करते हैं। इन तमाम क्षेत्रों में ही Culture शब्द का क्या अर्थ है? अथवा Agriculture sericulture pisciculture इस श्रेणी के शब्दों में जो हम Culture शब्द का प्रयोग करते हैं उस क्षेत्र में ही Culture शब्द का क्या अर्थ है? Mental Culture एवं Sericulture में प्रयुक्त Culture क्या दोनों समानार्थक हैं अथवा दाना की व्यञ्जना एवं ही है।

यूरोप से आयात किया है। इससे सम्बंधित धारणा प्राचीन है। कृष्टि, सस्कृति अनुशीलन चर्चा-चर्चा ये सारे शब्द ही इसके प्रमाण हैं। जो भी हो, मेरा प्रथम अनुसंधान या खोज का विषय है कि इन शब्दों के एक अंग्रेजी शब्द culture एवं जर्मन शब्द Kultur आदि का सामान्य अर्थ क्या है अथवा गूढ़ार्थ ही क्या है? अर्थात् प्रत्येक शब्द की यथाथ सत्ता क्या है? विभिन्न सत्ताओं के भीतर क्या कुछ भूतगत या भौतिक एवम् है? वस्तुतः कल्चर अथवा कृष्टि एवं सस्कृति की प्रकृति एवं चरित्र का निर्णय करना ही मेरा मुख्य एवं पहला उद्देश्य है। इसके अलावा कृष्टि एवं सस्कृति के साथ कला और साहित्य का सम्बन्ध मेरा द्वितीय अनुसंधान है। कला एवं साहित्य का अनुशीलन मनुष्य को किस प्रकार कृष्टि एवं सस्कृति को उपलब्धि में महायत्ना प्रदान करता है एवं जिस प्रकार उससे जीवन को नये अर्थ सन्धान प्रदान करता है एवं समृद्धतर बनाता है। इसका निर्णय करना भी कृष्टि अथवा सस्कृति के नये निर्णय की ही अंतर्गत है।

कुछ पहले ही टी. एम. इलियट द्वारा UNESCO की सनद की प्रथम धारा का उल्लेख एवं उस धारा में कल्चर शब्द के नये प्रसंग में उनकी आपत्ति की चर्चा की गई है। इससे स्पष्ट है कि मेरा भी एक वक्तव्य है और वह यह है कि अंग्रेजी भाषा में भी कल्चर शब्द का किस प्रकार शिथिल एवं लचर प्रयोग हो सकता है—United Nations, Educational, Scientific and Cultural Organization यह नाम उसका एक स्पष्ट उदाहरण है। "याम एवं व्याकरण में एक अत्यंत साधारण नियम यह है कि एक से अधिक पद जब पास पास, अगल-बगल प्रयुक्त होते हैं तब एक पद का अर्थ दूसरे पद के अर्थ का अतिक्रमण कर जाता है एवं एक कोई शब्द किसी दूसरे शब्द की समानार्थकता अथवा आंशिक अथवत्ता का भी दावा नहीं कर सकता। इस तक के अनुसार उपरोक्त नाम में education, science नहीं अथवा culture भी नहीं जिस प्रकार कल्चर भी education, नहीं अथवा science culture भी नहीं। science, education अथवा culture अर्थात् इन तीनों के भीतर कोई अर्थोपपत्ति या साधक सम्बन्ध नहीं है। एक के साथ जैसे दूसरे का कोई सम्बन्ध ही नहीं। लेकिन UNESCO प्रतिष्ठान के प्रतिष्ठाताओं के मन में निश्चय ही ऐसी बात नहीं थी। विशेषरूप से जब स्मरण करता हूँ कि UNESCO का नामकरण मनीषी जीव विज्ञानी जूलियन हक्सले द्वारा किया गया है। हक्सले निश्चित रूप से जानत थे कि शिक्षा अथवा विज्ञान इन शब्दों में किसी का कल्चर से अलग नहीं किया जा सकता। वस्तुतः शिक्षा एवं विज्ञान कल्चर के अन्तर्गत हैं बिना इनके कल्चर सम्भव नहीं। कल्चर, कृष्टि, सस्कृति ये तमाम शब्द जिस चिन्तन मूल एवं अवधारणा के पूर्ण रूप हैं वह जीवन के निम्नी आंशिक काम एवं ज्ञान से सम्बंधित प्रत्यक्ष या अवधारणाएँ नहीं हैं बल्कि वे सम्पूर्ण जीवन के समस्त काम एवं ज्ञान का आधार पर विनियमित एवं संरक्षित हुई हैं। मेरे प्रस्ताव के साथ इस तत्त्व की पकड़ भी जुड़ी है।

कल्चर, कृष्टि एवं सस्कृति का अर्थ सन्धान

कल्चर शब्द के साथ कल्चिवेशन शब्द की आत्मीयता एवं संगोष्ठता अत्यंत घनिष्ट है, इसे समझने के लिए किसी प्रकार के पाण्डित्य की आवश्यकता नहीं है। विद्येय्य अथवा क्रियापद के जिस किसी रूप में भी कल्चर का प्रथम आधिपानिक या कोणगत अर्थ है कल्चिवेशन कृषि एवं कृषि, और कल्चिवेशन भी कृषि वम है यह तो छात्रों का भी बात है। दोनों शब्दों में एक धातुगत सम्बन्ध भी है। कृष्टि शब्द कृप्—(=कृषण, कृषि वम) धातु से निष्पन्न है, यह भी बात नहीं है। कल्चर, कल्चिवेशन एवं कृष्टि इन तीनों शब्दों के भीतर शब्दतान्त्रिक एवं व्युत्पत्तिगत मेल है या नहीं इस सम्बन्ध में सम्भवतः आलोचना

की जा सकती है, कि तु अथगत मेल के सम्बन्ध में किसी प्रकार के सन्देह की गुंजाइश नहीं। और वह अथ कपण क्रिया अथवा कृषि क्रम एवं उसके फल एवं फलसंसे सम्बन्धित है। साथ ही साथ यह तथ्य भी ध्यान देने योग्य है कि तीनों शब्द ही इण्डो यूरोपियन आय भाषा के उत्तराधिकार से जुड़े हैं। अतः मन में यह प्रश्न उभरना स्वाभाविक है कि अथ का इतना मेल क्या पूर्णतया आश्चर्यजनक है या फिर इतिहासगत कोई कारण है ?

मानव सभ्यता के विकास के मिलसिले में किसी एक युग में मनुष्य जीने एवं प्राण-रक्षा के लिए शिकार इत्यादि उपायों के द्वारा खाद्य संप्रदाय के पर्याय से भूमि उपज अथवा खेती बारी के उपायों का सहारा लेकर खाद्य-उत्पादन के स्तर तक पहुँचा है। वस्तुतः खाद्य-उत्पादन के स्तर की सूचना हो कृषि कम की सहायता से होती है। इसलिए इस सूचना के पहले कपण, कृषि कल्तिवेशन इत्यादि शब्दों की मूल धातुओं की रचना सम्भव ही नहीं। कपण, कृषि इत्यादि जब कम है तब उस क्रम का परिणाम भी है जिससे मनुष्य पुष्ट-पुष्ट होता है। कम एवं कमफल या परिणाम का पूर्णतः अलग नहीं किया जा सकता। जो भी हो, कि तु यह अनुमान तो किया ही जा सकता है कि एक ही वास्तविक स्थिति, एष वास्तविक अभिज्ञता तथा सामाजिक और भानसिद्ध परिवारण से इंडो-यूरोपीय आय भाषा के इन कई शब्दों की रचना हुई है। एवं उनके अथ का उदघाटन प्रथम स्तर पर विशुद्ध क्रिया अथवा क्रियापद में और द्वितीय स्तर पर क्रिया से उत्पन्न फल या परिणाम में अर्थात् विशिष्टपद की हैमियत से और अथ अर्थों में कल्चर क्रिया से कल्चर फल में, कपण, कृष्टि अथवा कृषि काय से कृषि का परिणाम या फल, कृष्टि में हुआ है। ऐसा अनुमान धायद असंगत नहीं है। यूरोपीय आय भाषा में कल्चर के सद्बोध में जो हुआ था वह भारतीय आय भाषा के कृष्टि के सद्बोध में नहीं हुआ क्या इस बात को दृढ़तापूर्वक कहा जा सकता है ?

कृष्टि शब्दिक शब्द है जिसका मूल अर्थ है कपण क्रिया, कपित क्षेत्र अथवा भूमि जिससे नमश देश, देश के लोग एवं जाति का सम्बन्ध है। मरी दृष्टि में उस देश की, वहाँ के लोगों की और उस जाति की ही चर्चा की जा रही है, जो देश, जो लोग एवं जो जाति कृषि क्रम में अभिज्ञ है और जो पूर्णतया कृषि पर निर्भर है। इस बात की स्वीकार किए बिना मूल रूप धातु के प्रयोग एवं व्यवहार की कोई साधकता ही नहीं। 'वैदिक भाषा में कृष्टि', 'जाति' के अर्थ में है—जैसे 'पचकृष्टय' अर्थात् 'पाच जाति — प्रारम्भ में जाय जाति की पाच मुख्य शाखायें थी जो अनु द्रुह तुवस, यदु एवं पुष वंश के वंशजों से सम्बन्धित थीं उन्हीं के लिए 'पचकृष्टय' शब्द प्रयुक्त होता।' सुनीतिकुमार के इस कथन के साथ मेरा कोई विरोध नहीं। मेरा तो वक्तव्य केवल यह है कि जिस स्तर पर कृष्टि के अर्थ में देश, वंश के लोग अथवा जाति का बोध बरकाया जा रहा है उसी स्तर पर कृषि धातु का अर्थ प्रसार हुआ है एवं जिन्होंने कृषि की ही मुख्यतः जीविका के साधन के रूप में स्वीकार कर लिया है केवल उनके ही सम्बन्ध में इस अर्थ का संकेत है क्योंकि वे ही तब सत्कालीन सभ्यता के उच्चतम स्तर एवं शिखर पर थे। अनु द्रुह, तुवस यदु, पुष इन पाँच आय भाषी जनो ने ही सम्भवतः सप्तमिधु प्रदेश में प्रथम कृषि सभ्यता का निर्माण किया होगा, इसीलिए वे पचकृष्टय कहलाए।

जिस तक की मैं उपस्थित कर रहा हूँ वह शब्द विज्ञान अथवा भाषा विज्ञान की दृष्टि से वित्ता संगत है अथवा वित्ता समर्थन प्राप्त कर सकता है कह नहीं सकता, कि तु समाजशास्त्र एवं जीवाशास्त्र के इतिहास की दृष्टि से सम्भवतः एक बड़ा समर्थन प्राप्त है। एवं उस समर्थन के भीतर ही कल्चर, कल्तिवेशन, कृष्टि एवं भस्क्रुति के प्रसारित अर्थ का परिचय प्राप्त होगा।

अब प्रश्न यह है कि मनुष्य कृषि कम क्या करता है? एवं कृषि कृषि अथवा भूमि जोतने का उद्देश्य क्या है? इसका उत्तर संक्षेप में यही दिया जा सकता है कि वह शस्य अन्न, फल एवं फसल का उत्पादन करके जीविका निर्वाह, धन्य शांति तथा जीवन रक्षा एवं सचिद्धि के लिए ऐसा करता है। इन्हीं उद्देश्यों की पूर्ति के लिए मनुष्य भूमि को जोतता है एवं जोती हुई भूमि में एक एक करके अनेकों बीज बोता है। एक एक बीज से छोटे बड़े एक एक उदभिद उत्पन्न होते हैं और प्रत्येक उदभिद अथवा वृक्ष पत्ता तृण आदि के एक एक बीज से ही अमध्य अन्न शस्य अथवा फसल उत्पन्न होती है। अर्थात् कृषि कृषि के कारण जीवविज्ञान के नियम के अनुसार एक एक बीज से अमध्य, अनगिनत बीज उत्पन्न होते हैं। इसलिए कृषि का प्रधान उद्देश्य ही है एक से अनेक की सृष्टि, बीज का मात्रात्मक संवर्धन Multiplication of the species। कल्चर कृषि का उद्देश्य भी बिल्कुल यही है। Agriculture, Sericulture pisciculture आदि शब्दों में जब कल्चर पद को जोड़ा जाता है तब उसका भी प्राथमिक अर्थ होता है एक बीज से अनगिनत बीजों की सृष्टि अर्थात् परिमाणान्तरक वृद्धि Quantitative increase अथवा कल्चरेशन का उद्देश्य भी तो वही है।

किन्तु, कृषि कल्चर कल्चरेशन इस शब्दप्रयोग का एक गम्भीरतर प्रसारित अर्थ भी है, जिसके कारण तीनों क्रियाओं का सामाजिक उद्देश्य केवल Multiplication अथवा मात्रात्मक वृद्धि नहीं है, वस्तुतः गुणात्मक वृद्धि भी है और वह वृद्धि भी जीव धर्म अथवा जीव विज्ञान की नियमानुगामी है। अपने इस अर्थ आधुनिक एवं अर्थ विकसित देश में भी लगभग एक अर्थ से देख रहा हूँ कि खेती बारी में अन्नका प्रकार के परीक्षण एवं निरीक्षण के माध्यम से उस कृषि रूप को सुव्यवस्थित करते हुए हम इस प्रकार के धान एवं गन्ने के बीजों का उत्पादन करने में समर्थ हुए हैं जिनकी उत्पादन क्षमता पहले के बीजों की अपेक्षा अधिक है और उत्पादन की मात्रा प्रायः चौगुनी है तथा जीवनी-शक्ति दुगुनी है, अर्थात् कृषि-कर्म के परिणामस्वरूप हमने बीज के गुणात्मक परिवर्तन (qualitative transformation) की दिशा में सफलता प्राप्त की है एवं बीज की शक्ति (potency) बढ़ाने में हम समर्थ हो सके हैं। यह सब कुछ समाजवृद्धि मनुष्य के सामूहिक एवं सचेतन प्रयास का परिणाम है। कृषि कर्म का प्रेरणा ही तो सामाजिक कर्म या कार्य है। आपेक्षिक परिमाणगत वृद्धि प्राकृतिक नियम के द्वारा भी सम्भव है, किन्तु गुणात्मक वृद्धि के लिए सम्भवतः समाजवृद्धि एवं समाजचेता मनुष्य के सचेतन, सज्जन प्रयास की अपेक्षा है।

बगल के ग्रामाचलों के साथ अथवा पचास वर्ष पहले के शहरी समाज के साथ जिनका परिचय है उनमें से अनेकों को ज्ञात है कि जिन तरकारियां, साग सब्जियां या हम प्रतिदिन खाते हैं कभी उनमें से अनेक कुछ विपरीत थी जिसके कारण उनके स्वास्थ्य में विकृति या कड़वापन या बिसे पकाकर पाने में भी गले में ज्वरली होती—जैसे कुछ-कुछ लोरी अरबी, बगन, टमाटर इत्यादि।

किन्तु इस अर्थ के लोगों ने वर्षों से अपने सचेतन एवं सतत प्रयास से उनकी सती करने उद्देश्य सुस्वादु एवं साध वस्तुओं में रूपांतरित किया है। इस रूपांतर की सत्ता गुणात्मक परिवर्तन है अर्थात् qualitative transformation, एवं इस परिवर्तन के मूल में भी कृषि, क्रिया कल्चर, एवं कल्चरेशन है। दीप काण्ड से ही लोण, फल फूल, साम-सब्जी का इस प्रकार गुणात्मक परिवर्तन कृषि-कार्य की सहायता एवं अनेका प्रकार के परीक्षण निरीक्षणों के बाधारे पर करते आ रहे हैं। आज आधुनिक विज्ञान हमारे लिए काफ़ी सहायक सिद्ध हुआ है जिसके कारण हम प्रकार के गुणात्मक परिवर्तन अधिक मात्रा में और तेजी से हो रहे हैं।

किन्तु इस प्रकार का गुणात्मक परिवर्तन तो केवल कृषि कार्य अथवा कल्चरेशन' एवं एग्रिकल्चर के कल्चर में सीमित नहीं है। वह परिवर्तन pisciculture, blood-culture में भी है। इस गुणात्मक

परिवर्तन द्वारा ही कृत्रिम उपायो से मछलियों का उत्पादन एवं पालन किया जाता है। Blood-culture में भी वही होता है। पैथालाजिस्ट अपनी प्रयोगशाला में रोगी के रक्त की कई वृत्तों की कल्चर या संस्कार करके उस रक्त में जो शक्ति अथवा potency को अनेक गुना बढ़ा देते हैं। एवं अनेक गुना संवर्धित वह रक्त रोगी के शरीर में संचारित करके उस रोग मुक्त करते हैं। 'विषय विपनोपध' की प्रक्रिया के द्वारा विष से ही विष का नाश करते हैं।

स्पष्ट देख रहा है कि कल्चर शब्द का एक और अधिक प्रसारित एवं गम्भीरतर अर्थ तथा उद्देश्य है जिससे बीज का संवर्धन, संस्कार एवं उसकी शक्ति में वृद्धि का बोध होता है। इसीलिए कल्चर शब्द का अर्थ आभिधानिक अर्थ है सुधार (to improve)। कृषण एवं कृषि कम का भी अर्थ उद्देश्य है, बीज का संस्कार संवर्धन, उसमें गुणात्मक परिवर्तन करना—जिसे वृद्धिमान कृषक बराबर करते आ रहे हैं। यह परिवर्तन कृषि कम अथवा खेती बारी के अतिरिक्त सम्भव नहीं।

यह गुणात्मक परिवर्तन ही संस्कृति है, अर्थात् खेती बारी का अर्थ उद्देश्य, संस्कार साधन है और उसी संस्कार क्रिया का परिणाम संस्कृति है। जिस प्रकार कृषि का परिणाम कृषि है। संस्कार शब्द का धातुगत अर्थ है, सम्यक् रूप से करना, सुष्ठु रूप से पूर्णता के साथ करना। किंतु इस शब्द का एक रुढ़ अर्थ है जो धातुगत अर्थ से विरुद्ध अलग नहीं है। हिंदू समाज में द्विज वर्ण के लोग के चालीस संस्कार हैं जिन्हें गर्भाधान से आरम्भ करके पारलौकिक आदि कर्मों तक दस संस्कारों के अंतर्गत संक्षिप्त रूप से सम्पादित किया जाता है। प्रत्येक संस्कार जीवन का एक एक स्तर अथवा पर्याय है, एवं प्रत्येक स्तर या पर्याय के कितने नियम सत्य हैं, कितनी नास्तियाँ हैं, कितने कर्तव्य हैं जो समाज द्वारा निर्धारित एवं निर्दिष्ट हैं। उन सब का पूर्ण रूप से अच्छी तरह पालन करने पर परवर्ती स्तर अथवा पर्याय पर उत्तीर्ण होने का योग्यता और अधिकार ज मते हैं। उत्तीर्ण होने के पहले प्रार्थी को शिर मुड़न करके स्नान के पश्चात् नया वस्त्र पहनना पड़ता है इस प्रकार वह शुद्ध एवं संस्कार पूरा होकर परवर्ती स्तर पर सम्प्रतिष्ठित होता है। संक्षेप में इन संस्कारों का अर्थ है—द्विज वर्ण के प्रत्येक व्यक्ति को जीवन के प्रत्येक स्तर पर निष्पिन्न नियमों एवं कर्तव्यों का पालन करके जीवन का संस्कारों की भूमिका में विकसित करना। एक स्तर से परवर्ती स्तर एवं आदि कर्मों तक इस संस्कारगत कर्तव्य से व्यक्ति की मुक्ति नहीं। इसलिए रुढ़ि या दक्षिणायनी प्रवृत्ति ही सही, किन्तु संस्कारों के साथ संस्कृति अर्थात् जीवन के अभ्युदय एवं उत्थिति की प्रक्रिया का एक सम्बन्ध है ही। फिर भी स्वभावतः ही प्रश्न उभरता है कि इस प्रकार के संस्कारों का प्रयोजन तो सब के लिए है, केवल द्विज वर्ण के लोगों के लिए क्यों? इसका उत्तर हिंदू समाज की रचना एवं ढांचे के भीतर प्राप्त होगा। वर्तमान प्रसंग में इसकी कोई आवश्यकता नहीं।

हिंदू समाज में द्विजवर्ण के संस्कारों के प्रारम्भिक एवं अंतिम, विभिन्न स्तरों या पर्यायों तथा प्रत्येक पर्याय के नीति नियम एवं कर्तव्यों की तालिका एवं आचार आचरण इत्यादि के एक एक प्रयोग पद्धति को लेकर अनेकों मतभेद पहले भी थे, आज भी हैं। प्राचीन एवं मध्ययुगीन स्मृतिकार भी एक मत नहीं थे, किन्तु जो भी हो जन्म से मृत्यु तक मनुष्य को अपने जीवन के प्रयोजन के लिए ही एक विरामहीन संस्कारों की प्रक्रिया से गुजरना पड़ता है। अर्थात् जीवन को परिष्कृत, शुद्ध एवं निमल रखने के लिए, स्वस्थ बल एवं बल रखने के लिए एवं सभी प्रकार के कार्यों में सदैव स्वयं को तत्पर रखने के लिए इस प्रकार के एक एक की स्वीकृति निश्चित रूप से स्मृति शास्त्रोक्त संस्कार विधान के पीछे थी।

किन्तु उस समय ऐसा रहा हो या नहीं, उससे अलग संस्कार और संस्कृति शब्द के भीतर जो तब निहित है उसकी कुछ खोज की जा सकती है। जब मनुष्य मातृगर्भ से भूमिष्ठ होता है तब उस मानव

शिशु से और एक पशु शावक में कोई विशेष या अधिक अंतर नहीं दीखता। किन्तु जन्म के पश्चात् ही जब वह माँ एवं परिवार की गोद में बढ़ता पनपता रहता है तब खाना-पीना, बोलना, सोना, बठना, चलना से लेकर पग पग पर, हर स्तर पर उसे नये संस्कारों से जुड़ते रहना पड़ता है। बाल्य-कंशोर एवं यौवन की शिक्षा दीक्षा भी उसी संस्कार-प्रक्रिया के ही अंतर्गत है। शरीर चर्चा, ज्ञान चर्चा कला साहित्य, शिल्प चर्चा एवं परिवार, समाज तथा राष्ट्र के साथ उसके आदान-प्रदान के कार्य इत्यादि भी उसके अपने जीवन को क्रमशः उन्नततर एवं अधिक संस्कृत करने का अविराम प्रयास है। जो जीवन प्राकृत वा अर्थात् जो केवल प्राकृतिक नियमों द्वारा शासित-अनुशासित था उसे सज्जन सचेतन प्रयासों के माध्यम से विभिन्न कार्यों तथा नियमों समयों के अनुशासन में क्रमशः संस्कृत करते रहना संस्कार की मुख्य भूमिका है। इसके अतिरिक्त जीवन-यात्रा में, सांसारिक कर्मों के रथ चक्र में अनेक प्रकार की आवजनाएँ एवं मालिय जमते ही रहते हैं। आवजनाएँ एवं मालिय केवल घूस मिट्टी, कालिख ही नहीं केवल निष्प्राण कूड़ा ककट ही नहीं, बल्कि अभ्यास का भी मालिय है। अयबोधहीन दुहराव की भी आवजना है। प्रत्येक व्यवहार बर्तव्य में भी ध्येय का संकेत है। इसलिए प्रतिक्षण जीवन को सत्य एवं आवजना से मुक्त रखने के लिए सतक, सावधान एवं सचेतन रहना पड़ता है। सचेतनता एवं सावधानी का यह कार्य भी संस्कार क्रिया से जुड़ा हुआ है एवं उसके परिणाम को ही तो हम संस्कृति कहते हैं। अंगरेजी शब्द refinement जो कल्चर का अत्यंत आभिधानिक अर्थ है, उस अर्थ में संस्कृति शब्द के अर्थ की चेतना एवं व्याप्ति नहीं है, गहराई भी नहीं है।

संस्कृति के सम्बन्ध में एक बात और बह कर ही कल्चर, कृष्टि एवं संस्कृति के अर्थ साधन के अध्ययन का समापन करूँगा।

अभी कुछ पहले हमने देखा कि कृषण या कृषि का अत्यंत उद्देश्य है—बीज की उन्नति, संवर्धन या संस्कार साधन और उसकी शक्ति में वृद्धि करना। इस प्रसारित अर्थ में जिस शब्द का प्रयोग किया जाता था, मेरा अनुमान है कि वह शब्द सृष्टि नहीं, बल्कि कृष्टि था। अनुमान का कारण भी कुछ पहले बता चुका हूँ कि इंडो यूरोपीय आर्य भाषा भाषी लोगों की समान यथाथ अभिज्ञता अथवा जानकारी एवं समान सामाजिक तथा मानसिक पर्यावरण इसका कारण है। ऐसा नहीं होने पर कल्चर एवं कल्टिवेशन दोनों शब्दों का जो प्रसारित अर्थ—improvement उन्नति संस्कार है, इस अर्थ में दोनों शब्दों की याददाश्त एवं प्रयोग करना कठिन है। बीज की उन्नति अथवा संस्कार का एकमात्र उपाय ही तो, खेती बारी, वृषि एवं कृषण है इसके अतिरिक्त दूसरा उपाय तो नहीं है।

यूरोपीय आर्य भाषा के विकास एवं प्रसार के किसी एक युग में यथाथ जीवन की अभिज्ञता से ही यूरोप के लोगों ने यह देखना और समझना सीखा कि भूमि कृषण के माध्यम से अथवा जमीन को जोत-बाँवर जिस प्रकार मनुष्य बीजों की उन्नति या उन्हें नया संस्कार दे सकता है, ठीक उसी प्रकार सामाजिक व्यक्ति के देह मन की चित्त भूमि का भी कृषण करके जीवन की उन्नति या उसका संस्कार-संवर्धन किया जा सकता है। एवं ऐसा करना ही उसका व्यक्तिगत एवं सामाजिक कर्तव्य है। जीवन-कृषण की क्रिया के बाध के लिए यूरोप के लोगों ने जिन दो शब्दों का प्रयोग किया व प्रत्यक्षतः भूमि कृषण क्रिया के निर्देशक दोनों शब्द कल्टिवेशन और कल्चर हैं। यह प्रसारित प्रयोग कब से प्रारम्भ हुआ था, कहना कठिन है, फिर भी मेरी धारणा है कि इसका प्रचार प्रसार क्रिश्चियन धर्म के प्रचार प्रसार के साथ-साथ अर्थात् तीसरी या चौथी शताब्दी में हुआ था।

भारतीय आर्य भाषा में भी 'कृष' धातु से निष्पन्न कोई शब्द (मेरी धारणा के अनुसार कृष्टि है) किसी एक प्राचीन युग में इसी एक अर्थ में ही अर्थात् मनुष्य के देह मन की चित्त भूमि का कृषण एवं

जीवन कपण की क्रिया के अर्थ में प्रयुक्त एवं व्यवहृत होता था। बौद्ध तो उसका प्रयोग करते ही थे, अर्वाचीन बौद्ध संस्कृत भाषा में कृष्टि शब्द का उल्लेख है। मध्य युग में तो इसका प्रयोग निश्चित रूप से होता था नहीं तो अचानक दत्तनी शीघ्रता के साथ रामप्रसाद इस अर्थ में जोतन बोले अथवा आवाद करने की वाक् प्रतिमा या शब्द रूप भूति का प्रयोग कैसे करेगे? अठारहवीं शताब्दी के उत्तरार्द्ध में बंगाल की गद्दी पर नवाब सिराजुद्दौला आसीन थे। देश की राजनैतिक एवं आर्थिक स्थिति विघटन की चरम सीमा पर थी। चारों ओर अंधेरा ही अंधेरा—वही भी जीवन का कोई संकेत नहीं। पलासी के मैदान के पश्चिमी क्षितिज पर सूर्य अस्तायमान, किंतु उसके निकट ही रामप्रसाद किसी दुकान में बैठकर हिमाचल किताब के आते में अपने जीवन की निचाड़ी हुई घटनाओं का गीत लिख रहे हैं। 'लोग दीर्घ काल में जीवन भूमि का जोतना बोना भूल गए हैं। अपने जीवन की भूमि को उन्होंने बहुत दिनों से अनुवर बनाए रखा है, इसलिए आज जीवन एक मरुस्थल हो गया है चारों ओर हाहाकार और शून्यता का बोध बिखरा है। हाथों से देश के लोगो! मन तुमि कृषि काज जानो ना, ऐमन मानव जमीन रइयो पतित आवाद करले फलतो साना।' अर्थात्, 'दे! मन तू कृषि-कर्म न जाना, मानव भूमि पड़ी है बजर, यदि बात तो फलती साना।'

कृषि अथवा कपण के जिन प्रसारित अर्थ की ओर मैं बार-बार संकेत कर रहा हूँ भारतीय परम्परा में उस कल्पभूति या वाक् प्रतिमा का प्रचलन न होने से रामप्रसाद न जोतने बान एवं आवाद करने के इस प्रसारित अर्थ को कहीं से प्राप्त किया? इसका साथ ही वही अंगरेजी शब्द कल्चर कल्चिवेशन के प्रसारित अर्थ की कोई असंगति नहीं है।

जीवन की उन्नति अथवा संस्कार संवर्धन के अर्थ में एक प्राचीन शब्द भी संस्कृत भाषा में प्रचलित था, वह शब्द है संस्कृति। इस शब्द का व्युत्पत्तिगत अर्थ है संस्कार के साथ उसका सम्बन्ध इत्यादि जाते, जो पहले ही बता चुका हूँ। इस शब्द के साथ हमारा प्रथम परिचय 'ऐतरेय ब्राह्मण' में होता है, ऐतरेय ब्राह्मण का रचना काल अनुमानतः लगभग ईसापूर्व ८०० शताब्दी माना जाता है। संस्कृति के साथ कृषि अथवा कपण शब्द के अर्थ का प्रत्यक्ष कोई सम्बन्ध नहीं है, किंतु संस्कार क्रिया की प्रकृति में, एक प्रसारित अर्थ में कपण क्रिया की प्रकृति में एक परोक्ष संगति है, जिसे सम्भवतः अस्वीकार नहीं किया जा सकता। जीवन की वन भूमि पर उगी पसरी तमाम गन्धी, घास पात, खर-बतवार जैसी आवजनाओं का दूर न बर पाने से उस भूमि को जातना बोना या आवाद करना मुश्किल है। उस जमीन के कृषि के योग्य होने पर ही उसमें नये काय, नई भावनाओं, नई अवधारणाओं, नये स्वप्न एवं नये चिन्तन मनन के बीज बोये जाते हैं, यन्त्रपूर्वक उनका वधन संवर्धन करना होता है। तभी संस्कृति की फसल फलती है। कृषि कम न बीजा का संस्कार अथवा गुणात्मक परिवर्तन लाने की प्रक्रिया भी एसा ही है। संस्कार साधन, दाता का ही उद्देश्य है और दाता की ही प्रक्रिया भी समान है।

संस्कृति का आधेय

जिन नई उद्धरणों के माध्यम से हम निम्नलिखित का प्रारम्भ किया गया है, उससे सहज ही हम निम्नलिखित पर पटुता जा सकता है कि कृष्टि शब्द के प्रति रवीन्द्रनाथ की आपत्ति शब्द के कण-नष्ट होने के नाते ही नहीं बल्कि उनके अनुसार यह शब्द कुम्प, श्रीहीन, कुत्सित है और वही उनकी गहरी आपत्ति है। उस आपत्ति की भाषा काफी तीव्र है और प्रथिमा विद्रूपपूर्ण है।

रवीन्द्रनाथ ने स्पष्ट कहा है कि कृष्टि शब्द के साथ कृष घातु का योग है जिसका अर्थ है भूमि कपण या जमीन जातना। और वह किन्ना नितात एवं जिविक प्रयाजन की भूति के लिए है। जिस स्तर पर राज

के सस्कार साधन के उद्देश्य से कपण किया जा प्रयोग किया जाता है उस क्षेत्र में भी स्थूल जैविक प्रयोजन वतमान ही रहता है। हाथ पाँव प्रायः सभी जगह में घूल मिट्टी कीचड़ लगे ही रहते हैं। इस समय स्थूल जैविक प्रयोजन के साथ संस्कृति का कोई भी सम्बन्ध सम्भव नहीं। इसलिए दृष्टि शब्द अचल एवं अप्रचलित है। कवि के इस कथन के सम्बन्ध में मैं अपना कवच पटले ही प्रस्तुत कर चुका हूँ। दृष्टि एवं संस्कृति के प्रत्यक्ष एवं परोक्ष अर्थ के बीच सम्बन्ध नहीं है यथासम्भव उसका भी संकेत देने की चेष्टा की है। अंगरेजी कल्चर शब्द के साथ एक सुविधा यह है कि रबी द्राप्य ने (एवं उनका अनुसरण करते हुए अन्य अनेकों विद्वानों ने ही) दृष्टि एवं संस्कृति दोनों शब्दों में जो अंतर देखा है, कल्चर शब्द में उस अन्तर का प्रश्न नहीं है। कल्चर के अर्थ में जिन प्रकार भूमि जोतने का बोध होता है उसी प्रकार बीज के सस्कार सवधन एवं मनुष्य की जीवन भूमि के कपण तथा आत्मोन्नति के उपाय कला साहित्य आदि की चर्चा Refinement इत्यादि सभी का बोध होता है।

रबी द्राप्य एवं सुनीतिकुमार दोनों ही हम दृष्टि शब्द का परित्याग करके संस्कृति शब्द के प्रयोग करने का उपदेश दे गए हैं। प्रथम संस्कृति का प्रयोग ही व्यापक हो रहा है। केवल बाँगला में ही नहीं बल्कि उत्तर भारत की समस्त आधुनिक अथवा प्रादक्षिण भाषाओं में भी इसका प्रयोग हो रहा है। इस सन्दर्भ में आपत्ति का कोई कारण नहीं क्योंकि संस्कृति शब्द सुन्दर है एवं इसका एक ऐतिहासिक महत्त्व है किन्तु दृष्टि शब्द के परित्याग करने से मेरे मन में एक सन्देह की आसका उभर रही है जिसे स्पष्ट कर देना ही श्रेयस्कर है। आशंका क्या है, उस विषय रूप में कहा जा सकता है।

यद्यपि अंगरेजी कल्चर शब्द का अर्थ कल्टिवेशन एवं दृष्टि क्रम भी, कल्टिवेशन के अंतर्गत है। फिर भी रीनेसांस या नव जागरण काल के शिल्प विप्लव के पश्चात् यूरोप का सुधी एवं सुशिक्षित समाज कल्चर के अर्थ में विशेष रूप से मनन एवं चिन्तन का refinement, सामाजिक प्रतिष्ठा, भव्यता एवं शालीनता, शक्ति की सूक्ष्मता एवं सौकुमार्य अथवा कोमलता का बोध करता था। उसके साथ प्राचीन ग्रीस की देवीयों के आशीर्वाद-भूत काव्य शिल्प, कला इत्यादि अवश्य ही थे। अर्थात् इतिहास के आवत-वापिग्य निम्न एवं नगर निम्न विद्वत समाज में अधिक प्रचलित हुआ। किन्तु सचेष्ट, सतत प्रयास चर्चा एवं अभ्यास के बिना अथवा जीवन भूमि की जोते बिना जिनकी चर्चा अभी की गई उन तमाम विद्याभा या गुणों का अधिकारी नहीं हुआ जा सकता। यही कारण है कि कल्चर शब्द के मूल अर्थ का बिल्कुल लुप्त हो जाना यूरोपवासियों के पक्ष में सम्भव नहीं था। इसके अतिरिक्त जिन कारणों से कल्चर वस्तुन जीवन भूमि का कपण भी है, वही कारणों से आत्मोन्नति एवं अस्तुत्य प्राप्ति का साधन भी है। जीवन के सस्कार सवधन के लिए मनुष्य की समस्त कम प्रवेष्टा आ की ही यूरोप, कल्चर नाम से देवाकिन करने में निभी भी प्रकार के द्विधा बोध संश्लेष नहीं था। Agriculture pisciculture tribal culture folk culture industrial culture urban culture इत्यादि समस्त शब्दों में कल्चर शब्द का प्रयोग एवं विश्लेषण करने पर आसानी से ही समझ में आगा कि यूरोप ने जीवन की परिधि एवं कल्चर की परिधि को एक ही स्वीकार कर लिया था, अर्थात् मानव जीवन का ऐसा कोई भी धर्म एवं ऐसा कोई भी स्तर या पर्याय नहीं है जिसकी उन्नति या सस्कार सवधन में कल्चर अर्थात् कपण किया जा प्रयोजन न हो। भूमि जोतने से सम्बन्धित दृष्टि क्रम से लहर सुहम, कोमल चित्तवृत्तियों के निमग्न तक सारी प्रक्रिया ही कपण किया जा कल्चर है।

जय मेरा प्रश्न यह है कि दृष्टि को तो छोड़ दिया किन्तु उसने बदले संस्कृति शब्द के प्रयोग एवं व्यवहार में क्या मैं अंगरेजी कल्चर शब्द का नया सामाजिक या सम्पूर्ण अर्थ वहन कर सकूँगा ?

रवीन्द्रनाथ के कथन से प्रतीत होता है कि संस्कृति के अर्थ में उनकी जो समझ है अर्थात् संस्कृति के आधेय के रूप में वे जिसे माया देव हैं वह है समस्त काव्य साहित्य, शिल्प कला, धर्म कर्म, शिक्षा दीक्षा, ज्ञान विज्ञान, दर्शन मनन का परिणाम, सामाजिक भव्यता एवं शालीनता, रूचि की वृक्षता, तथा कोमलता इत्यादि। सिद्धिस्त बुद्धिजीवी बंगाली, तथा भारतवासी विशेष रूप से जिन्होंने अंगरेजी शिक्षा प्राप्त की है एवं नगर-निभर हैं, वे प्रायः सभी इस अर्थ में ही 'संस्कृति' शब्द का प्रयोग करते हैं। समसामयिक हिंदी, मराठी, गुजराती भाषाओं में भी इस शब्द का प्रयोग हो रहा है। कुछ बुद्धिजीवी आहार विहार, वेश-भूषा, बात चीत, चास घाल एवं आचार-व्यवहार इत्यादि को भी संस्कृति का अत्यंत आधेय या उपादान के रूप में मानते हैं, एवं उसका सगत कारण भी है।

किन्तु संस्कृति को आधेय तालिका यदि यही समाप्त हो जाए तो फिर लोग अपने छाद्योत्पादन की वृद्धि के लिए, उत्पादित अन्न, फल, साग सब्जी इत्यादि के गुणों की समृद्धि के लिए, एवं अनेकों प्रयोजनों की पृष्ठभूमि में जीवन को सुष्ठुतर एवं स्वस्थ शोचयुक्त करने के लिए जिस कृपण क्रिया में लिप्त होते हैं क्या वह संस्कार क्रिया या फिर जीवन की संस्कार क्रिया नहीं है? यदि है, (न होने का तो कोई तर्क सगत कारण नहीं है), तो फिर क्या वह अर्थ, या उसका सकेत संस्कृति शब्द का माध्यम से पकड़ में आएगा? इस सम्बन्ध में क्या 'वृष्ट' धातु से निम्नपद शब्द का प्रयोग अनिवार्य नहीं होगा?

इसके अलावा, यह तथ्य सुविधित है कि मानव सभ्यता का इतिहास ही विशृंखला या अव्यवस्था से शृंखला या व्यवस्था की ओर, अनियम से नियम की ओर एवं विच्छिन्नता से सहति या सयोजना की ओर अग्रसर होना है। कम एवं यत्र-कोशल प्राप्त कर के अग्रशिथिल एवं अनुशाल शारीरिक अर्थ एवं समय की लापवृत्ता की ओर अग्रसर होना भी सभ्यता के इतिहास की अत्यंत कृजी है। इही उद्देश्य से प्रेरित होकर मनुष्य, परिवार दल गोष्ठी, समाज राष्ट्र इत्यादि का निर्माण करता है। ग्राम एवं नगर आदि की रचना करता है, घर बारा बनाता है तथा अनेकों प्रकार के यंत्रों का आविष्कार करके सरसम्बन्धी तमाम कार्यों के श्रिया वयन में व्यस्त एवं लिप्त रहता है। मानव जीवन को उन्नत एवं विकसित करना तथा जीवन का संस्कार सबधन ही इन समस्त कार्यों का एक मात्र लक्ष्य है। यदि रामप्रसाद की भाषा में कहें तो मानव भूमि का समृद्ध या आवाद करना ही इनका एकमात्र उद्देश्य है। इस अर्थ में ही नृ-तत्त्ववेत्ता, समाजशास्त्री, इतिहासकार सभी इन कार्यों एवं उनके परिणामों की व्याख्या अंगरेजी में 'क्ल्चर' के रूप में करते हैं। जिस प्रकार रितेशास युग या नवजागरण काल के यूरोप की शिल्प कला अथवा एलिजाबेथीय युग के अंगरेजी साहित्य की व्याख्या प्रस्तुत की जाती है।

प्रश्न है कि हम अजन्ता के चित्र अथवा एसीरा की मूर्तिरूपा, भरतनाट्यम अथवा द्रुपद संगीत की संस्कृति का परिणाम एवं प्रतिमान अवश्य ही कहेंगे किन्तु साथ ही परिवार-रचना, समाज एवं राष्ट्र का निर्माण, सत्ता का लालन पालन तमाम अनुष्ठानों एवं प्रतिष्ठानों का संचालन इत्यादि कार्यों को क्या संस्कृति कहेंगे या नहीं? यदि कहें तो फिर जो मैं कहना चाहता हूँ क्या वह संस्कृति शब्द का माध्यम से सम्पूर्णतः अभिव्यक्त होगा। किन्तु यदि न कहें तो फिर मनुष्य के अपन विकास एवं संस्कार के लिए ही मानव जमीन के अविराम संस्कार का जो प्रयोजन है उसे अस्वीकार करना होगा।

वस्तुतः रवीन्द्रनाथ एवं मुनीतिकुमार तथा साधारणतः बंगाली एवं भारतीय बुद्धिजीवी जिसे संस्कृति कहते हैं उसके कार्यों एवं परिणामों को माक्ससिय समाज विज्ञान एवं भाषा में समाज का super structure कहा जाता है। जिसके साथ समाज के sub structure अर्थात् सामाजिक पूँजी या सम्पदा का उत्पादन, समाज रचना राष्ट्र निर्माण ग्राम-नगर का निर्माण आदि अथवा जीवन रक्षा एवं जीवन की वृद्धि-समृद्धि का एवं आधेयिक अर्थ में स्थूल प्रयोजनों या आवश्यकताओं की पूर्ति से सम्बन्धित तमाम कार्यों,

आचारो व्यवहारो एव अनुष्ठानो प्रतिष्ठानो का कोई सम्बन्ध या लगाव नहीं है। यह विचार या भावना क्या अधिक साधक एव तक सगत है ?

Sub structure के साथ super structure का जो द्वैतात्मक सम्बन्ध है उस मावर्तीय तक को मैं यहाँ उपस्थित नहीं कर रहा हूँ, बल्कि मेरा तक और भी बोधगम्य, सरल एव सहज है। यदि कृष्टि का अर्थ कथन क्रिया एव उसका परिणाम है तथा सस्कृति वा अर्थ सस्कार साधन या सत्क्रिया एव उसका परिणाम है, एव दोनों का उद्देश्य मनुष्य की व्यक्तिगत और सामाजिक उन्नति प्राप्ति है, तो फिर sub structure रचना एव super structure रचना से जुड़े काय कलापो, आचारो-व्यवहारो के बीच मूलगत अथवा गुणात्मक पाथक्य कुछ हो नहीं सकता एव ठीक एक इसी तक के आधार पर super structure को sub structure की अपेक्षा अथवा sub structure को super structure की अपेक्षा अधिक मूल्य प्रदान करने का कोई प्रश्न भी नहीं उठ सकता। जीवन के सद्गम में दोनों ही समान रूप से मूल्यवान हैं एव दोनों की समान साधकता है। अस्तु कृष्टि एव सस्कृति के अर्थ भेद को लेकर सिरदब का कोई भी कारण मुझे नहीं दोखता। कृष्टि कम जिस प्रकार जीवन धारण एव प्राण रक्षा के मूल प्रयोजनो की पूर्ति करता है उसी प्रकार कृष्टि कम के माध्यम से मानव को जीवन भूमि को आबाद करके सोना भी उगाया जा सकता है। अर्थात् कृष्टि शब्द sub structure एव super structure के भीतर किसी दुर्भेद दोवार की रचना नहीं करता, बल्कि दोनों के अन्तरग सम्बन्ध की ओर ही संकेत करता है। सस्कृति शब्द के सद्गम में भी कुछ ऐसा ही समान संकेत है। क्योंकि जब मूल अर्थ सस्कार प्राप्त करना है तब एक ओर कृष्टि कम के लिए भूमि एव बीज का सस्कार और एक ओर उस भूमि पर super structure के स्तर पर सोना उगाये के लिए मानव जीवन की भूमि का सस्कार, इस दोनों में sub structure एव super structure का कोई भी द्वैत मुझे दिखाई नहीं देता।

मानव जीवन एक अखण्ड एव अविभाज्य सत्ता है। जीवन के नितांत स्थूल जबकि प्रयोजनो (काम प्रवृत्ति एव प्रजनन, भूख प्यास की निवृत्ति एव जीवन धारण) से प्रारम्भ करके निस्वाय भाव से सौंदर्य एव नाम रूप से परे अतीन्द्रिय अभिन्नता अथवा अम्यात्म बोध तक सभी कुछ जीवन के अन्तगत है। प्राणी जगत में जो किसी को उपलब्ध नहीं एक मात्र मनुष्य ही उसे प्राप्त कर सकता है अर्थात् वही नितांत स्थूल आवश्यकताओं, आकांक्षाओं से लेकर नाम रूप से परे जीवन की अभिन्नता तक निद्रा भाव से किसी प्रकार की द्वैतात्मक चेतना से आनात हुए बिना उत्तीर्ण एव प्रतिष्ठित हो सकता है।

वस्तुतः कृष्टि सस्कृति के चिन्तन प्रसंग में sub structure एव super structure का समस्त द्वैतात्मक प्रसंग ही मेरे लिए अबातर जसा लगता है। अत्यंत सरल व्यक्ति भी जानते हैं कि sub-structure के बिना super structure खड़ा नहीं हो सकता और केवल sub structure की रचना करके उसके ही भीतर रहकर मानव जीवन की साधकता चरिताम्यता या सफलता की उपलब्धि नहीं की जा सकती। क्योंकि जैविक एव स्थूल आवश्यकताओं के अन्तर्गत ही मनुष्य की सारी आवश्यकताएँ पूरी नहीं होती।

जो भी हो, कृष्टि एव सस्कृति को लेकर आधुनिक भारतीय मानस में जो जिज्ञासा उभरती है, मेरी दृष्टि में वह निरपेक्ष है। जिन लोगो ने, जिस युग में इन दोनों शब्दों को गढ़ा और प्रयोग किया था उस युग में उनके चित्त एव मन में sub-structure एव super structure के अन्तर जैसा सम्भवतः कुछ नहीं था। सिर से पाँव तक मानव शरीर जिस प्रकार एक अखण्ड रूप है उसी प्रकार निचले आधार से लेकर चोटी तक समाज का शरीर भी वही ही एक अखण्ड सत्ता है। दोनों में कोई विरोध नहीं है, एव दोनों में छोटे-बड़े तथा ऊँच-नीच का कोई प्रश्न नहीं है। इस तक एव दृष्टि से देखने पर कृष्टि एव सस्कृति के बीच निरपेक्ष विरोध की सृष्टि का कोई भी प्रयोजन नहीं है।

रवी द्रनाथ, सुनीतिकुमार एवं आधुनिक भारतीय बुद्धिजीवी इन दोनों में जिस विरोध की कल्पना करते हैं, मेरी दृष्टि में उस विरोध की चेतना, उन्नीसवीं शताब्दी के पाश्चात्य बुद्धिजीवियों की सृष्टि है, और मुग्यत यह मार्क्सवादी समाज विज्ञान से सम्बंधित sub structure बनाम super structure की आत्मक चेतना की विवृत व्याख्या से उत्पन्न है। इस तरह की चेतना जहाँ विद्यमान है वहाँ मनुष्य जिन तमाम सामाजिक कार्यों को (आपेक्षिक अर्थ में) स्थूल आवश्यकताओं की पूर्ति के उद्देश्य से सम्पन्न करता है, उसके प्रति लोगों में कुछ उपेक्षा का भाव स्वाभाविक है। साथ ही यह भी स्वाभाविक है कि लोग समान रूप से कभी प्रशंसात्मक एवं कभी मुग्ध दृष्टि से उन सभी कार्यों एवं उनके परिणामों की ओर देखते हैं जो आपेक्षिक अवसरों की सृष्टि हैं, जो जीवन के किसी भी स्थूल प्रयोजन की पूर्ति नहीं करते, बल्कि मनुष्य को केवल निष्कारण एवं निष्प्रयोजन जान द प्रदान करते हैं। इस प्रकार की समाज चेतना के पर्यावरण में कृष्टि अवज्ञात अथवा उपेक्षित होगी एवं संस्कृति के प्रति श्रद्धा होगी, इसमें आश्चर्य करने की कोई बात नहीं।

प्रारम्भ में ही कहा गया है कि संस्कृति शब्द का प्राचीनतम उल्लेख ऐतरेय ब्राह्मण में मिलता है, उस उद्धरण के भीतर ही रवी द्रनाथ ने अपनी रचि के अनुकूल अर्थ की खोज की है। उद्धरण प्रस्तुत है—

ॐ शिल्पानि शसति देव शिल्पानि। एतया च
 देव शिल्पानाम अनुकृतीह शिल्पम अधिगम्यते—
 हस्ती वसो वासो हिरण्यम अश्वतरिण्य शिल्पम।
 आत्म संस्कृतिर्वाव शिल्पानि। छन्मय वा
 एतैर्यजमान आत्मान संस्कुरुत।

ध्यान देने योग्य है कि इसके बाद भी अंतिम वाक्य में सत्तान प्रजनन की क्रिया को भी शिल्प-कर्म कहा गया है जो अर्थात् य शिल्प की तरह ही छद्म होने के नाते आत्म संस्कार का अत्यंत उपाय है। प्रजनन किया एक शिल्प कर्म एवं आत्म संस्कार का अत्यंत उपाय है इस संध में उद्धत अनुच्छेद की व्याख्या करते समय अनेक विद्वान् ही इस बात को भूल जाते हैं अतः उस बात पर जोर देना नहीं चाहते। प्रजनन क्रिया प्रकृति के छद्म एवं देव शिल्प के नियम में बँधी है, किंतु उस क्रिया में ता वा को छद्म का धन स्वीकार करके स्वयं ही नियमों समयों के अनुशासन में रखकर सत्तान को शक्ति के अधकार से बाहर धूप के आलोक में मुखित देनी होती है एवं उसके बाद भी सत्तान का लालन पालन अनेक प्रकार के नियमों समयों के छद्म के भीतर स करना पड़ता है। इस क्रिया के भीतर ही आत्म संस्कृति का उपाय निहित है।

महर्षि ऐतरेय के कथन में इस तक का प्रतिपादन किया गया है यदि उसे स्वीकार करें, एवं अस्वीकार करने का तो कोई कारण भी नहीं दीखता, तो फिर यह बात भी माननी पड़ेगी कि मानव जीवन के जिस किसी क्षेत्र में संस्कार साधन के उद्देश्य से जो कोई कर्म किया जाता है उसे ही संस्कृति का कर्म कहा जा सकता है। शत यह है कि यदि वह कर्म निश्चित रूप से छद्ममयता के साथ नियमों समयों के अनुशासन में ताल मय एवं सम्यक् रीति नीति की मानकर किया गया हो। इस शत के बिना वह कर्म शिल्प कर्म नहीं होगा एवं शिल्प कर्म के बिना आत्म संस्कृति भी नहीं होगी।

मैं केवल एक कारण से महर्षि ऐतरेय के सूत्र को पकड़कर इस तक को प्रस्तुत कर रहा हूँ। इस दृष्टिकोण से विचार करने पर संस्कृति का आधेय एवं जीवन के आधेय, दूसरे शब्दों में जीवन की साम्राज्य सीमा एवं संस्कृति की साम्राज्य सीमा, इन दोनों में कोई अंतर नहीं उभरता। तक एवं नीति की दृष्टि से धर्म यथाप प्रतीत होता है। और भी कुछ कारण हैं और उनकी भी साक्ष्यता कम नहीं है। छद्म के

बिना गिल्प सम्भव नहीं, छद्महीन, आत्म सस्कारहीन एवं सस्कृति-रहित विहीन जीवन एक वध्या का जीवन है, जीवन के वध्यात्व या वधभक्षण को दूर करने के लिए धृद के नियमो समयो का अनुशासन मानना ही पड़ेगा एवं एक विरामहीन अनुशीलन वा दायित्व स्वीकार करना ही पड़ेगा।

मैं केवल परम्परागत भारतीय धारणाओं एवं सचेतना के बारे में ही कहे जा रहा हूँ, इस्लामी अथवा क्रिश्चियन भावना एवं चेतना के सम्बन्ध में कुछ नहीं कह रहा हूँ। पीछे कोई दोषी न ठहराये, इसलिए इन दोनों के सम्बन्ध में दो एक बात कहकर सस्कृति का आपेक्ष प्रसंग समाप्त करूँगा।

क्रिश्चियन भावना या चेतना के सम्बन्ध में विशेष कुछ नहीं कहना है, क्योंकि अब तक पश्चिमी कल्चर के प्रसंग में ही कहा गया है। इस्लामी चेतना के सम्बन्ध में कुछ कहना है जिसकी मैंने जयन्त विस्तारपूर्वक आलोचना की है।^७ इसलिए यहाँ जो कहना है सोंप में ही कहूँगा।

अरबी भाषा में 'तमददुन' शब्द का प्रयोग प्रचलित है, किन्तु वह जितना सम्यक्ता अथवा नागरिकता के अर्थ में व्यवहृत है, सस्कृति के अर्थ में उतना नहीं। 'तमददुन' शब्द के मूल में अरबी का 'मुदान' शब्द है, जिसका अर्थ है नगर और जिस शब्द से मदीना शहर के नाम की उत्पत्ति हुई है। जिस अरब देश में इस्लाम का जन्म एवं विकास हुआ है उस देश की अधिकांश भूमि, मरुभूमि है। बीच-बीच में जहाँ-तहाँ प्राचीनो से घिरे मरु उद्यान अथवा ओएसिस हैं और उन्हीं के केन्द्र में रखकर कई मुदानों का निर्माण हुआ है। इन मुदानों में ही—जैसे मक्का एवं मदीना में इस्लाम का जन्म एवं विकास हुआ है। अर्थात् जन्म एवं विकास सूत्र के सन्दर्भ में इस्लाम केवल नगरों में उत्पन्न घम नहीं, वस्तुतः नगरों में वर्धित एवं नगरों के आश्रय में पला हुआ घम भी है। क्योंकि परवर्ती काल में भी शताब्दियों तक इस्लाम का अधिष्ठाण मूलतः प्राचीनो से घिरे नगरों में ही था—वह चाहे मिस्र में रहा हो या मोरक्को में चाहे मध्य एशिया में रहा हो या चाहे भारतवर्ष में ही रहा हो। जो भी हो, अरबी मुदानों के प्राचीन मुसलमान अधिवासी जिस भाषा में बात करते थे उसे 'अह्लेजबान' कहा जाता था। वह भाषा एवं वहाँ के शहरी वाशियों की जीवन-वर्षा, विशाल रेगिस्तान में बसे बेदूइनों की ओर दूसरी ओर गाँवों में बसे गर-मुस्लिम 'जाह्लीन' एवं रुढ़भाषी आजमों की भाषा एवं जीवन चर्चा से नितांत ही अलग थी। अर्थात् मुदान शब्द से उत्पन्न तमददुन बहुत कुछ लटिन *civis* नागरिक एवं *civilis* नगर सम्बन्धी भाषा शब्दों की झोतना बहने करता है। उस दृष्टि से तमददुन एवं *civilization* जितने निकट हैं, तमददुन एवं *culture* उतने नहीं हैं। केवल यही नहीं बल्कि *culture* शब्द में कृषण अनुशीलन, चर्चा एवं चर्चा की जो झोतना और जीवन के सस्कार एवं अभ्युदय प्राप्ति का जो संकेत है, वह शायद तमददुन अथवा *civilization* में नहीं है। किन्तु तमददुन के अतिरिक्त अरबी अथवा फारसी भाषा में ऐसा कोई दूसरा शब्द नहीं है इसलिए अन्य कोई भावना एवं चेतना भी नहीं देखती जिस *culture* कृष्टि सस्कृति का समानाधिकार रूप कहा जा सके। बोध एवं बुद्धि की प्रखरता, सामाजिक आचार व्यवहार सम्बन्धी शालीनता शक्ति की उज्ज्वलता सूक्ष्मता एवं दरबारी श्रम वायदे आदि सम्बन्धी अवधारणा, एवं भावना चेतना के सन्दर्भ में अनेकों शब्द एवं उनका प्रयोग भारतीय एवं भारत के बाहरी मुस्लिम-समाज में कुछ कम नहीं है, किन्तु इन सबके माध्यम से सस्कृति की समग्रता का बोध नहीं होता बल्कि कुछ पक्षों एवं केवल कुछ अंशों का ही बोध होता है और वह भी बहुत मुस्लिम समाज के नगराश्रित जन समूह के सम्बन्ध में ही प्रयोज्य है।

७ मेरी पुस्तक *Mughal Court Painting* Indian Museum, Calcutta 1974 PP 118 20 इत्यादि Rural Urban dichotomy in Indian History and Tradition In ABORI Poona 1977 78 Diamond Jubilee P P 86769

यूरोपीय समाज विकास के प्रारम्भ में जिस प्रकार प्राचीन ग्रीस में ग्रीकवासियों की जीवन दृष्टि एवं जीवन सम्बन्धी भावना, अवधारणा नगरी में ही सीमित थी एवं वह भी प्रभु पट्रिशियन अथवा अभिजात वर्ग के आधार पर ही थी। दास या प्लेबियनों के पास civilization के रूप में कुछ था इस सम्बन्ध में किसी इतिहासकार का कोई कथन नहीं है। किन्तु अल्पकाल में ही यूरोपीय समाज ने अपने जीवन की अभिन्नता से ही इस बात की जानकारी प्राप्त कर ली थी कि केवल civilization की चेतना से जीवन का सम्पूर्ण विकास नहीं होता, उसके लिए culture की चेतना प्रयाजनीय है। इसी प्रयोजन बाध से ही culture शब्द का उदभव एवं विकास हुआ है।

अनुशीलन कुल शील चर्चा चर्चा

कृष्टि, सस्कृति एवं कल्चर इन तीनों शब्दों के सम्बन्ध में अब तक जो विवेचन एवं विश्लेषण उपस्थित किया गया उसका उद्देश्य शब्द तत्त्व सम्बन्धी मोमासा अथवा सीना के अर्वाणुम धान का प्रयास नहीं है यह निश्चित रूप से स्पष्ट है। आलोच्य प्रसंग में हमारी सामाजिक दृष्टि एवं चिन्तन के क्षेत्र में वस्तुन अपने देश में ही नहीं, बल्कि पाश्चात्य जगत में भी विप्राति विभू ललता एवं प्राय बिबराव या विघटन की स्थिति चिन्तमान हैं। इसलिए, उस ओर दृष्टि आकर्षित करना एवं अपने प्रासंगिक विचारों एवं भावनाओं में कुछ सुव्यवस्थित अनुशासन और अपेक्षित यथातथ्यता लाना भी इस रचना का एक मुख्य उद्देश्य है। इस उद्देश्य से अब तक जो भी विवेचन किया गया है उससे इस बीच सम्भवतः दो-तीन सिद्धांतों का निर्धारण किया जा सकता है—[१] कृष्टि एवं कल्चर समानार्थक शब्द हैं। इन दोनों का ही प्राथमिक अर्थ है—जोतना बोना एवं उसका परिणाम या फल, प्रसारित अर्थ में मानव जीवन की भूमि को जोतना बोना एवं उसे आबाद करना तथा उसके माध्यम से जीवा का सस्कार शीलन करके उसमें सोने की फसल उगाना। [२] सस्कृति भी जीवन का सस्कार-शीलन और उस शीलन क्रिया का परिणाम है। प्रारम्भ में पशु जीवन के साथ मानव जीवन का प्राथम्य स्वरूप ही है। वस्तुतः जीवन की नियति यही है कि मनुष्य आजीवन अपने जीवन की समस्त आवश्यकताओं, कुण्ठाओं एवं मालिन्य से मुक्त रहने की, स्वयं को सस्कृत करने की एवं हर प्रकार के उपायों द्वारा उन्नति एवं अभ्युदय प्राप्त करने की चेष्टा करता रहेगा। अतः उस सस्कृत एवं उन्नत जीवन का परिणाम ही सस्कृति है। इस दृष्टि एवं भावना से कृष्टि एवं कल्चर के प्रसारित अर्थ के प्रकाश में सस्कृति को प्रायः समानार्थक कहा जा सकता है। [३] पूर्वोक्त आलोचना से सम्भवतः तीसरा एक और निष्ठाव भी निर्धारित किया जा सकता है कि कृष्टि, कल्चर एवं सस्कृति—परिणाम के अर्थ में इन तीनों में कोई भी सहज सम्बन्ध नहीं है। यद्यपि क्रिया कल्चर क्रिया एवं सस्कार क्रिया अथवा चाहे जो भी क्रिया या काम ही प्रकृति के नियमानुसार अथवा जीव धर्म सृष्टि धर्म एवं देश कालगत धर्म के अनुसार निरंतर उसका सम्पादन करते रहना होगा। इससे प्रतीत होता है कि कृष्टि कल्चर एवं सस्कृति का यह प्राकृतिक एवं सामाजिक अनुशासन है।

भारतीय परम्परा के अन्तर्गत सस्कृत भाषा में दो चार ऐसे शब्दों का बहुलता के साथ प्रयोग मिलता है, जो अनुशासन के समानार्थक प्रतीत होते हैं। इस प्रकार का एक साधक शब्द 'शाल' है, जिसका सामान्य अभिधानिक अर्थ, स्वभाव, चरित्र, आचार आचरण इत्यादि है, किन्तु हिंदू ब्राह्मण, बौद्ध एवं अन्य परम्पराओं में शील शब्द के गम्भीरतर अर्थ की छोटता या व्यञ्जना विद्यमान है। प्रत्येक धर्म साधना ही व्यावहारिक जीवन पर आधारित है। उसे सफलता पूर्वक सम्पन्न करने की दिशा में धार्मिक जीवन के सम्पूर्ण विश्वास के उद्देश्य से नियमपूर्वक जीवन भूमि का जातवर अथवा यथन क्रिया के द्वारा सवर्ण

प्रस्तुत रखने के लिए अनेक प्रकार के सिद्धांतों एवं नियमों के पालन का निर्देश दिया गया है। उन्हीं सिद्धांतों एवं नियमों की सज्ञा 'शील' है और उसका पालन करते रहना ही शीलाचरण, शीलाम्यास एवं अनुशीलन है। बौद्ध भिक्षुओं एवं भिक्षुणियों तथा स्यविरो एवं आचार्यों का पंचशीलाचरण' तो सभी का ज्ञात है एवं जवाहरलाल नेहरू के प्रयास से जो साम्प्रतिक भारतीय राजनीति में भी निश्चय ही प्रसारित अथ म पंचशील ने नाम से ही सुपरिचित है।

बकिमचन्द्र ने जिस कल्चर के अर्थ में अनुशीलन को समझा एवं स्वीकार किया था उसी अर्थ में अनुशीलन शब्द का प्रचार प्रसार भी करना चाहता था। और उनका अनुसरण करते हुए अतित यगाल के एक विप्लवी राष्ट्रीय स्वाधीनतावादी दल का नामकरण 'अनुशीलन समिति' के रूप में किया गया, जिसके पीछे भारत की परम्परागत शील भावना एवं शील चेतना थी। सुनिर्दिष्ट सिद्धांतों एवं नियमों के अनुसार निरंतर, निरलस या आलस्यहीन आचरण एवं सचेतन अभ्यास ही अनुशीलन किया है एवं जीवन का परिपूर्ण विकास उसका परिणाम है। बकिमचन्द्र की तरह ही इस प्रकार की धारणा एवं प्रतीति अनुशीलन समिति के कार्यकर्त्ता एवं नेताओं में भी थी।

किन्तु भारतीय परम्परा में इससे भी और अधिक प्रसारित एवं गम्भीर अर्थ में शील शब्द का प्रयोग देखने को मिलता है, जहाँ इसका प्रयोग कुल शब्द के योग से एक साथ 'कुल शील' पद के रूप में है। परम्परागत विद्वान् प्रत्येक मनुष्य का जो समग्र परिचय उसके कुल एवं शील दोनों का माध्यम से प्राप्त होता है वह अलग अलग केवल कुल से ही एवं केवल शील से ही प्राप्त नहीं हो सकता। कुल मनुष्य का जैविक (biological) एवं सांस्कृतिक (cultural) उत्तराधिकार है जिसे व्यक्ति अथवा समष्टि स जुड़ा मनुष्य उत्तराधिकार के मूल द्वारा तथा अपने जन्म एवं सामाजिक परिवरण एवं परिवर्तन के माध्यम से प्राप्त करता है। इस कौलिक या कुल परम्परा के उत्तराधिकार की प्राप्ति में उसका अपना कोई हाथ नहीं, कोई कृतिश्व नहीं, वह प्राकृतिक एवं नियति प्रदत्त है।

किन्तु प्रत्येक मनुष्य अथवा मानव-समाज को बिना देना या बाल के अतगत रहना पड़ता है एवं प्रत्येक बाल के ही कुछ नये प्रश्न, समस्याएँ एवं दाय-दायित्व हुआ करते हैं जो अतीत के नहीं बल्कि उस बाल के ही अथवा निकट भविष्य के ही होते हैं। तत्कालीन व्यक्ति एवं समाज को उनका सामना करना पड़ता है, उनके साथ सन्ध्या या संधप करना पड़ता है एवं उन सन्ध्या के माध्यम से ही प्रश्ना एवं समस्याओं का समाधान खोजकर उन्हें प्राप्त करना पड़ता है और दाय दायित्वों का निर्वाह करना पड़ता है। इन सब में, समाज प्रयास समाज सन्ध्या ही तत्कालीन मनुष्य को जीवन चर्या, उसका शीलाम्यास एवं शीलाचरण है एवं इन अभ्यास एवं आचरण के भीतर ही उमना जाया परिचय प्राप्त होता है गेप भाषा, कुल के द्वारा प्राप्त होता है। कुल एवं शील एक दूसरे के पूरक हैं। दोनों का मूल एक व्यक्ति एवं परिवार का सम्पूर्ण परिचय है। और फिर दोनों के मूल से ही तत्कालीन कृष्टि अथवा संस्कृति या कल्चर का परिचय प्राप्त होता है।

यह स्वाभाविक है, जब व्यक्ति को अपने समय के प्रश्ना, समस्याओं एवं दाय-दायित्वों का सामना करना पड़ता है तब स्वभावतः ही वह अपनी प्ररणाओं, उत्तरा एवं समाधानों को अपने अतीत के उत्तराधिकार के भीतर खोजता है। उनमें माध्यम से कुछ प्ररणाएँ एवं कुछ उत्तर निश्चित रूप में प्राप्त कर सकता है, किन्तु सम्पूर्णतः नहीं क्योंकि अतीत सभी भी एक रूप एवं जाकार में पुनर्गठित नहीं होता। ऐसा, बाल धर्म का नियम ही नहीं है। यह भी सम्भव है कि तत्कालीन प्रश्ना, समस्याओं एवं दाय-दायित्वों का चेहरा एवं चरित्र ही इन प्रकार का है कि उस क्षेत्र में उत्तराधिकार वाई प्ररणा कोई उत्तर या कोई समाधान नहीं दे सकता। जो भी हो, किन्तु यह स्पष्ट है कि प्रत्येक मानव-जगत् को एवं प्रत्येक काल का ही निरीक्षण एवं परीक्षण के माध्यम में उनके कुल एवं उत्तराधिकार का दर्शन

और साथ ही यह भी देखना पड़ता है कि उत्तराधिकार का कौन सा पक्ष या अंश सङ्गन या है और किन किन अंशों या हिस्सों में जीवनी शक्ति शेष है या कुछ नहीं है। इस प्रकार उन्हें के साथ काट छाँट देना पड़ता है और जो अंश बच जाय हो गया है उसका सत्कार सवयन भी होता है। यह सभी शोलाचरण के अंतर्गत है और यह शोलाचरण ही मनुष्य का उत्तराधिकार उचित है। दूसरे शब्दों में कुल चेतना, वतमान-चेतना एवं भविष्य मढ़ने की क्षमता का परिचय है। शील ही कृष्टि, सत्कृति एवं कल्चर है।

कुल स्थिर पदार्थ है, इसलिए कुल, अतीत है, उत्तराधिकार गतिहीन, निष्क्रिय है इसलिए उस जीवन सक्रिय नहीं, किन्तु शील कभी भी स्थिर रूप में नहीं रहता। क्योंकि प्रत्येक काल अत्यंत बशानुक्रम के आकार प्रकार प्रश्न एवं प्रयोजन तथा समस्या एवं समाधान अलग अलग हैं। उसका उत्तर एवं तत्सम्बन्धी सन्तान या संपन्न कभी भी एक या समान नहीं हो सकता। यद्यपि प्रकृति में एक निश्चित या सामान्य समगात्रीयता का परिचय मिल सकता है। तथापि एक शील दूसरी पीढ़ी का शील नहीं हो सकता, क्योंकि प्रत्येक व्यक्ति को स्वयं शील का निर्माण होता है। शील को कोई उत्तराधिकार के सूत्र से प्राप्त नहीं कर सकता। कारण सहज बोध्य है अपने जीवन-काल में उस समय की आवश्यकता के अनुसार जिस शील का निर्माण किया, मेरे पुत्र के समय में तो उसका सांस्कृतिक कुल, उसका cultural inheritance अथवा सांस्कृतिक धारा हो गया। इसी प्रकार कुल एवं शील, इतिहास एवं सत्कृति, अतीत एवं वर्तमान तथा व परिवर्तन (tradition and change) की धारा प्रवाहित होती रहती है।

कुल शील के इस संक्षिप्त विश्लेषण के माध्यम से कई स्पष्ट मकाने उभरते हैं। प्रथमतः, कृष्टि, एवं कल्चर कोई ईश्वर प्रदत्त या प्रकृति प्रदत्त वस्तु नहीं है। प्रत्येक युग या काल के व्यक्ति जिस मनुष्य को अपने निरलस या अतः प्रयास-अभ्यास एवं आचरण के द्वारा तत्कालीन शील कृष्टि, सत्कृति एवं कल्चर का निर्माण करना पड़ता है। द्वितीयतः सांस्कृतिक उत्तराधिकार के अर्थ ही एक वस्तु है एवं जहाँ सूत्र के द्वारा उसे प्राप्त भी किया जा सकता है, जिस प्रकार हमने जिन एवं विज्ञान, प्रवर्तमान समुद्र सत्कृति को उत्तराधिकार के रूप में प्राप्त किया है। त्रितीयतः मनुष्य का एक मुख्य कर्तव्य एवं दायित्व यह है कि वह उस कौनिक या कुल परम्परा से उत्तराधिकार को जाँच परख और निरीक्षण परीक्षण के माध्यम से देखे कि उत्तराधिकार का कौन-सा अंश मृत अथवा व्यर्थ है और जितना बच जाय तथा अपाहिण या पशु है। पशु दुबल उत्तराधिकार एवं व्यर्थ उत्तराधिकार को बशानुक्रम के कंधों पर ढोते रहना तो कृष्टि नहीं है एवं सत्कृति भी कृष्टि का अर्थ है कृषण-कर्म। इस कर्म का मुख्य उद्देश्य है प्रारम्भ में ही तमाम मृत, सड़ा गला या ग दगो एवं संचित कूड़ा ककट को साफ करके भूमि को कषण के योग्य बनाना, एवं सत्कृति का स्कार किया, इस क्रिया का अर्थ ही है जो कुछ पशु एवं दुबल है, उसका भी पूर्णतः सत्कार सवयन एवं मृत है उसे जलाकर या दफनाकर उसका भी सत्कार साधन। सांस्कृतिक उत्तराधिकार, जिस प्रकार प्रेरणा का समुद्र एवं संचित स्रोत हो सकता है उसी प्रकार एक दुविपक्ष अथवा अमहनीय भार भी है। कृष्टि सत्कृति एवं कल्चर जिस प्रकार व्यक्तिगत निर्माण हो सकता है उसी प्रकार परिवार समाजगत भी हो सकता है। प्रयास, अभ्यास एवं आचरण जहाँ सामूहिक अथवा संचयन है और कृष्टि का नियमन भी जहाँ उही के द्वारा होता है वहाँ शोलाचरण का परिणाम भा परिवारगत एवं होगा, इसमें आश्चर्य की कोई बात नहीं। चतुर्थतः जिन कारणों से, कृष्टि सत्कृति एवं जीवन निर्माण मज्जित एवं मज्जित प्रयास तथा अभ्यास एवं निरलस आचरण तथा साधना के द्वारा किया

जाता है, उ ही कारणों से जब प्रयास अभ्यास, आचरण एवं साधना में शैथिल्य दीखता है, तब तत्कालीन समाज की कृष्टि एवं संस्कृति भी दुबल एवं पगु होने के लिए वाध्य है। और जब लगातार दो तीन पीढ़ियों तक उम अभ्यास, आचरण और साधना से व्यक्ति कट जाए और मानव भूमि की दीधकाल तक परती जैसा अनुभव बनाकर रख दे, तब समाज जीवन में मरुभूमि अथवा व्यथता के संकेत उभरते हैं और उस मरुभूमि के बीच कृष्टि एवं संस्कृति तथा सामाजिक जीवन की धारा एवं स्रोत सूख जाते हैं। उत्तराधिकार पर निर्भर रह कर तब और अधिक दिना तक जीवित नहीं रहा जा सकता। विश्व में, मानव जीवन के इतिहास को अथवा सांस्कृतिक इतिहास को इस प्रकार के अनेक विषयों एवं विषयों की स्थितियों में जूझना एवं गुजरना पड़ा है। कृष्टि संस्कृति एवं धर्म साधना के प्रसंग में बार बार आचरण शब्द का प्रयोग वा उल्लेख मिलता है एवं प्रयास, अभ्यास साधना आदि शब्दों का अर्थ एक प्रकार से आचरण ही है। वस्तुतः कृष्टि एवं संस्कृति के साथ आचरण शब्द की आत्मीयता एवं अंतरंगता अत्यंत घनिष्ठ हैं। आचरण शब्द 'चर' धातु से निष्पन्न है जिसका अर्थ है आगे बढ़ना। 'चर' धातु से ही चरण शब्द की भी निष्पत्ति है और हमारे दोनों चरणों की वनावट ही इस प्रकार है कि देखने से लगता है आगे बढ़ने के लिये ही इन दोनों पंजा का निर्माण हुआ है। इसका अतिरिक्त 'चर' धातु से सम्बन्धित और भी दो सायक शब्द 'चर्चा' और 'चर्चा' हैं। दोनों ही जीवन के मार्ग पर अग्रसर होने के तथा जीवन को उन्नत एवं मस्कृत करने के उपाय हैं। प्रसंगत, हम हमेशा ही, दारिद्र्य चर्चा, इन्द्रिय वृत्ति या भावचर्चा और बुद्धिचर्चा के रूप में प्रमत्त Physical culture culture of the senses, culture of the mind आदि की चर्चा करते हैं। निरंतर-देह इन तमाम चर्चाओं या नियत अभ्यास अथवा exercise के फलस्वरूप जीवन के मार्ग पर अग्रसर हुआ जा सकता है, किंतु चर्चा से भी अधिक बल चर्चा अथवा आचरण पर दिया गया है। चर्चा के परिणाम स्वरूप उपलब्ध, पान, शक्ति, कौशल बुद्धि, चेतना एवं दृष्टि सभी की साधकता उनके आचरण में है, चर्चा में है। कृष्टि, कल्चर एवं संस्कृति की पहचान आचरण के माध्यम से ही होती है। धार्मिक शिक्षा एवं धार्मिक जीवन की शिक्षा तो केवल चर्चा के द्वारा नहीं दी जा सकती। वह शिक्षा-दीक्षा गुरु को अपने धार्मिक आचरण के आधार पर देनी पड़ती है। अनेक प्रकार की चर्चाओं से पानी एवं जलपात्र हुआ जा सकता है, बल ही वह संस्कृतिमान या सुसंस्कृत नहीं है किन्तु प्राप्त विद्या की शक्ति एवं समृद्धि जिसके जीवन में आचरित होती है और जो अपनी चर्चा के द्वारा काल-मापन करता है, वह आचार्य है। उसके जीवन की सांस्कृतिक दीप्ति को दीप जलाकर दिखाने की आवश्यकता नहीं होती।

यहाँ तक अनेक दृष्टियों से दृष्टि एवं संस्कृति की जो व्याख्या प्रस्तुत करने की चेष्टा की है आता है उससे स्पष्ट रूप से यह बात सामने आई है कि कृष्टि अथवा संस्कृति कोई स्थिर, अचल या जड़ पदार्थ नहीं है। जो व्यक्ति परिवार या समाज, मानव भूमि के वपण-कर्म में और जीवन के मस्कार-मवधान में रत है, वह प्रतिक्षण जीवन को विचलित कर रहा है एवं सोच की फसल उगा रहा है। जो व्यक्ति या समाज वर्षों तक भूमि को अनुवर्ग या परती बनाकर रखता है वही दुर्भाग्य में आक्रान्त होता है, और मरता है। इसलिए कृष्टि एवं संस्कृति ही जीवन की गतिशीलता प्रदान करती है तथा उससे ही परम्परा या परिवर्तन होता है। कृष्टि एवं संस्कृति की यह विशेषता कुल मिलाकर की उम अवधारणा के प्रभाव में और भी उजागर होती है जिसमें कुल का अर्थ ही परम्परा या उत्तराधिकार है एवं शील का अर्थ परिवर्तन है, परम्परा या उत्तराधिकार में परिवर्तन लाकर नई कृष्टि एवं संस्कृति का निर्माण होता है। इसके अतिरिक्त चर्चा एवं चर्चा में इस गतिशीलता का अर्थ और भी स्पष्ट एवं सुस्पष्ट है, दोनों शब्दों का व्युत्पत्तिगत अर्थ ही है आगे बढ़ना गतिमान होना।

'चरन्ति, चरन्ति' ता जीपनिपदिन जीवन सगीत का प्रबन्ध है।

कृष्टि, सस्कृति एव कला साहित्य

घावोत्पादक एव सत्ता प्रज्ञान से आरम्भ करके समीत नृत्य, कला एव साहित्य रचना तथा सांसारिक वासनाओं से रहित अध्यात्म साधना तब व्यक्तित्व अथवा परिवार, अपन जीवन के विनाश एव सस्कार के लिए जिन समस्त कर्मों में लिप्त या रत होता है व समस्त कम ही जीवन का वृत्ति विकसित एव सस्कृत करने के कर्म हैं एव उनका परिणाम या फल ही कृष्टि एव सस्कृति है। यह वस्तु-मेरे व्यक्तित्वगत कल्पना या धारणा नहीं है बल्कि उसका प्राचीन एव परवर्ती काल का प्रवहमान साम्य या प्रमाण विद्यमान है। घावोत्पादन तो वृष्टि-कर्म है जो वपण श्रिया में ही निहित है एव सत्ता प्रज्ञान तथा पालन-कर्म शिल्प या कला है, इसीलिए यह सस्कृति-कर्म है जिसका उत्पत्ति इसके पूर्व उद्धत ऐतरेय ब्राह्मण के गद्यात्मक अनुच्छेद में ही है।

यहाँ उमी अनुच्छेद का अनुवाद प्रस्तुत है—“प्राच्य शिल्प समूह, देवशिल्प समूह की ही प्रशंसा करता है। इन सबकी (अर्थात् देवशिल्प समूह की) अनुवृत्ति के रूप में ही इस मानव जगत में शिल्प का मायता प्रदान की जाती है। जैसे—हाथी दाँत का शयन बर्तन का (अथवा अन्य किसी धातु का) पात्र अनेक प्रकार के वस्त्र, सोन के आभूषण, अलंकारादि एव अश्व-रथ, यह सब कुछ शिल्प है। और यह तमाम शिल्प ही आत्मा की सस्कृति है (अथवा आत्मसस्कृति का उपाय है) ये छद्मोक्त हैं, इसीलिए इनका द्वारा यजमान (वत्सानीय यज्ञ विश्वासी, सामान्य लोग) स्वयं का (प्रदत्त करते हैं) सस्कृत करते हैं (अथवा स्वयं का सस्कृतिकरण करते हैं) सत्ता प्रज्ञान या कर्म भी शिल्प है और वह भी आत्म सस्कृति का माध्यम या उपाय है।”

अनेक कारणों से ही भारतीय कला या शिल्प तथा सस्कृति की दृष्टि से इसकी गहरी साधकता है। जहाँ तक मैं जानता हूँ, इस अनुच्छेद के वक्तव्य का उपयुक्त, यथेष्ट एव यथासम्भव विवेचन एव विश्लेषण नहीं हुआ है। कला, साहित्य आदि की हम सस्कृति अथवा कल्चर क्या कहें ? मेरी दृष्टि में इस प्रश्न का उत्तर इस अनुच्छेद के भीतर निहित है जो मुझे प्राच्य कल्चर के भावगत इतिहास के भीतर नहीं मिला। इसीलिए मैंने एक प्राचीन उद्धरण की विस्तारपूर्वक विवेचना प्रस्तुत करने का निर्णय लिया, किन्तु वह केवल कल्चर या सस्कृति की परिभाषा या सत्ता के निर्णय के लिये नहीं बल्कि कला एव साहित्य को (तथा super structure के अर्थ किसी भी अर्थ को) हम सस्कृति या कल्चर क्या कहें, वस्तुतः उसके कारणों की खोज के लिये भी है। अन्तिम कारण ही मुख्य है।

प्रथमतः, यह याद रखना जरूरी है कि इस अनुच्छेद का रचना-काल एव देश ऐसा है जहाँ उस समय यज्ञ ही एकमात्र उपाय है और जिसके माध्यम से नात एव अनात के बीच योग मूल स्थापित किया जा सकता है एव जिस समाज में अधिकांश लोग यजमान अर्थात् यज्ञ विश्वासी हैं। द्वितीयतः उस समाज में जहाँ यज्ञ के लिये अथवा तत्सम्बन्धी जीवन में जिन तमाम शिल्प द्रव्यों या कला-सामग्रियों का प्रयोग होता है वही मुख्य शिल्प द्रव्य है एव तमाम शिल्प द्रव्य जैसे हाथी दाँत का काम कौंस के पात्र आदि, स्वर्णालंकार आदि तथा अश्व रथ, अनेकों प्रकार के वस्त्र आदि जिसे आज की भाषा में ‘क्राफ्ट्स’ (crafts) अथवा कारिगरी या दस्तकारी कहा जा सकता है। फाइन आर्ट अथवा चारुशिल्प या ललित कला नहीं। अर्थात् जिसका निर्माण नितात व्यावहारिक प्रयोजनों के लिये है। तृतीयतः, चारुशिल्प अथवा ललित कला की तरह सज्जत, सूक्ष्म सुकुमार शिल्प न होने पर भी ये हस्त कलाएँ देव शिल्प की ही अनुवृत्ति हैं इसीलिए प्रशंसनीय हैं।

सम्भवतः इस कथन की कुछ और व्याख्या अपेक्षित है। देव शिल्प की परिभाषा क्या है ? इस सन्दर्भ में निश्चय ही प्रकृति द्वारा रचित पदार्थों एवं प्राकृतिक रचना, जस जीव जगत के विविध जीव

जिसकी सूची में मनुष्य भी है। उद्भिज जगत की तमाम वस्तुएँ एवं वायु, जल, आकाश, प्रकाश तथा नैसर्गिक शक्ति के समस्त रचना प्रपञ्च को देव शिल्प कहते हैं। अब प्रश्न यह है कि इसे देव शिल्प क्यों कहते हैं? यह तथ्य सभी को नात है कि प्राकृतिक सृष्टि एवं नैसर्गिक शक्ति की समस्त अभिव्यक्ति के पीछे वतिपय सुनिश्चित नियम एवं अनुशासन काम करते हैं, जैसे लय-ताल आरोह अवरोह के नियम, सन्तुलन एवं भाव साम्य के नियम, मात्रा प्रमाण एवं यति गति के नियम जिन्हें हम अंगरेजी में rhythm cadence balance harmony, proportion measurment इत्यादि कहते हैं। ध्यान देने योग्य है कि ये तमाम शब्द गणित शास्त्र से सम्बन्धित हैं। प्राकृतिक सृष्टि क्रिया, ग्रहों, नक्षत्रों एवं तारा की विरामहीन गति, सभी कुछ गणित के नियमों एवं अनुशासनों में बँधा है। मानव शिशुओं का जन्म, लता-गुल्म, एवं वृक्षा की उत्पत्ति, फूल फल, अन्न का स्फुरण एवं विकास जो कुछ भी प्राकृतिक है इन नियमों एवं अनुशासनों के अधीन है। जहाँ इन नियमों का व्यतिक्रम होता है, वहाँ सृष्टि में विकार उत्पन्न होता है। संस्कृत भाषा के प्रारम्भिक काल में ही प्राकृतिक सृष्टि एवं विश्व तन्माण्ड की स्थिति एवं गति के पीछे जा नियम व्यवस्था सनातन काल से सक्रिय है उसे जानने के लिए आर्यों ने एक गम्भीर एवं सायक शब्द का आविष्कार किया था जो 'छन्द' नाम से सुपरिचित है। छन्द तो केवल श्लोक-रचना या काव्य रचना का कौशल मात्र नहीं है, बल्कि छन्दोमय अनुशासन या बधन के बिना कविता का जन्म ही नहीं हो सकता। इससे भी बड़ी बात तो यह है कि छन्द, सृष्टि का रहस्य एवं उसकी रचना-प्रक्रिया का नियम है। इस नियम एवं व्यवस्था के छन्द या बधन को मानकर चलने के कारण ही प्राकृतिक सृष्टि या समस्त नैसर्गिक शक्ति की अभिव्यक्ति को देव शिल्प कहा जाता है। चतुष्पत्, ऐतरेय ब्राह्मण के अनुच्छेद में कहा गया है कि मनुष्य द्वारा निर्मित शिल्प द्रव्य या कला सामग्री देव शिल्प की अनुकृति है। अर्थात् देव शिल्प जिस प्रकार छाँदत एवं अनुशासित है उसी प्रकार मनुष्य द्वारा निर्मित शिल्प भी है। वस्तुतः उस अनुशासन एवं नियम के बिना शिल्प रचना सम्भव ही नहीं। पंचमत्, मनुष्य द्वारा निर्मित तमाम शिल्प द्रव्य छन्दोमयता के कारण ही आत्म सत्कृति के उपाय के रूप में वर्णित हैं। इसकी व्याख्या करते हुए कहा गया है कि इस प्रकार के छन्दोमय शिल्प कर्म की सहायता से मनुष्य स्वयं को सत्कृत करता है। शिल्प सत्कृति का अंशतः साधन या उपाय है एवं वह क्या और कैसे है, संभवतः इस सन्दर्भ में इतना परिष्कृत एवं स्पष्ट विवेचन और किसी प्राचीन साहित्य या दस्तावेज में नहीं किया गया है।●

कला अथवा साहित्य किस अर्थ में, और किस प्रकार कृष्टि या सत्कृति है इस सन्दर्भ में कुछ विस्तार पूर्वक व्याख्या करने के पहले ऐतरेय ब्राह्मण के इस अनुच्छेद में मानव जीवन सम्बन्धी जिस एक सामान्य सूत्र की ओर संकेत किया गया है, उसके सम्बन्ध में सम्भवतः कुछ कहना समीचीन एवं तर्कसंगत होगा। सूत्र अत्यन्त स्पष्ट है। जीवन के विकास का यूनतम नियम छन्द है, छन्द का अर्थ ही होता है नियम एवं अनुशासन। इस नियम व्यवस्था को जीवन में प्रवर्तित नहीं कर सकने पर जीवन को सायक रचना कर्म में नियोजित नहीं किया जा सकता एवं उसे प्रबुद्ध नहीं किया जा सकता। वह चाहे कृषि कर्म सन्तान प्रजनन अथवा परिवार या समाज रचना का ही कर्म हो, या फिर काव्य रचना या नाट्यप्रदर्शन ही हो, सबके लिए प्रयोजनीय है। जायास एवं अभ्यास के बिना इस छन्द को जीवन में उपलब्ध नहीं किया जा सकता।

पारिवारिक पर्यावरण एवं अलिखित अनुशासन धर्म सन्धानों का आचार आचरण एवं पर्यावरण तथा परिवेश एवं हाट बाट तथा कार्यालयों के सिद्धान्त, नियम एवं अनुशासन आदि जायास एवं अभ्यास के

● इस प्रसङ्ग में पञ्जान विश्व विद्यालय द्वारा प्रकाशित (1974) वेगे प्रस्तुत An Approach to Indian Art पृष्ठ 63-67 में विस्तार पूर्वक आलोचना की गई है।

क्षेत्र हैं। सामाजिक ढाँचे के इस sub structure के विभिन्न स्तर पर, समाज की जागरूक मंचन व्यवस्था के लिये जीवन में इस छद्म को आयत या उपलब्ध करना मनुष्य के पक्ष में सम्भव है। दूसरी ओर कला साहित्य, नृत्य एवं संगीत आदि सामाजिक ढाँचे के उच्चस्तरीय super structure के मंचनीकरण की प्रक्रिया है। Sub structure की तरह ही super structure के स्तर पर भी इस छद्म को, साहित्य, रचित कला एवं संगीत तथा नाटक के माध्यम से कुछ परोक्ष रूप में प्राप्त किया जा सकता है।

वह कस होता है एवं कला, साहित्य तथा नृत्य संगीत किस प्रकार जीवन में छद्म का अनुशासन एवं सीपम्य उभार कर उसे संस्कृत कर सकते हैं। इसकी चर्चा मंथन में ही करना चाहता हूँ।

जीवन के विकास के क्षेत्र की तरह ही, कला एवं साहित्य की रचना के क्षेत्र में भी छद्म का नियम एवं अनुशासन की प्रक्रिया है। छद्म के बिना यह रचना सम्भव नहीं। किन्तु केवल छद्म के द्वारा कला अथवा साहित्य की रचना नहीं हो सकती और उम रचनाजय आनन्द का उपभाग भी नहीं किया जा सकता। उसके लिये प्रबुद्ध चित्त की सूक्ष्म चेतना, सुसंस्कृत मानसिकता एवं बौद्धिक तेजस्विता तथा चित्त वृत्ति की परिष्कृत संवेदनशीलता प्रयोजनीय है जिसके कारण पर्यवेक्षण एवं अनुभूति में गहराई प्राप्त होती है। इसके अतिरिक्त ऋद्ध एवं समृद्ध जीवन बोध या दर्शन तथा वस्तुता एवं चित्त की उज्ज्वलता आवश्यक है। किन्तु वह भी पर्याप्त नहीं है। इसके लिये सुदीर्घ आध्यात्म एवं अध्यास के परिणाम स्वरूप प्रयोग की कुशलता तथा अभिव्यक्ति कौशल या skill जिसका अर्थ नाम 'योग' है उसे प्राप्त करना आवश्यक है। योग 'कमसु कौशलम्'—कम में कुशलता ही योग है। श्रीमद्भगवद्गीता में 'मया उल्लेख है। वहना नहीं होगा, इन गुणों में एक भी प्रकृति प्रदत्त नहीं है। मनुष्य को प्रत्येक गुण ही अत्यन्त परिश्रम एवं दीर्घकाल तक जीवन भूमि का निरन्तर कषण करते हुए एवं तत्सम्बन्धी परिणामों का संस्कारशील बन कर उसे प्राप्त करना पड़ता है। कला एवं साहित्य इसी क्रिया एवं प्रक्रिया का परिणाम है।

प्रत्येक सचन एवं संवेदनशील शिल्पी या साहित्यकार का ही सामान्य स्तर का ही क्या न हो, उसकी एक विशिष्ट दृष्टि होती है जिसके द्वारा वह मानव जीवन को एवं विश्व के समस्त पदार्थों को देखता है। उन में से कुछ लोग सचेतना के साथ प्राप्त ज्ञान एवं अभिनता के विवेचन द्वारा जीवन को बौद्धिक प्रकाश में देवत हुए उस दृष्टि का विकास कर लेते हैं फिर वह किसी किसी में कुछ अद्वैत चेतना के स्तर पर जीवन के घात-प्रतिघात एवं सघात के भीतर से चित्त की तीक्ष्ण संवेदनशीलता के आर्जन में जीवन का बिम्ब प्रतिबिम्ब देख देख कर विवक्षित होती है। फिर सम्भवतः अनेक लोग ऐसे भी हैं जिनकी अपनी कोई विशिष्ट दृष्टि नहीं है, उनके मन में साधक शिल्पी अथवा कवि होना कठिन है, यद्यपि उनके कुशल शिल्पी अथवा कवि होने में कोई आपत्ति नहीं। जो भी हो, समाज के अन्य लोगों की तरह उस भी सांस्कृतिक अधिकार प्राप्त है एवं उनके परिप्रेक्ष्य में उसे भी तमाम सामामयिक प्रश्नों अनेक समस्याओं, नाता प्रसार के घातों प्रतिघातों एवं अभिनताओं का सामना करना पड़ता है। किन्तु उसके सम्मुख इनका बोध उसकी अपनी सावधानी दृष्टि के जात एवं अंतर्शक्ति के माध्यम से छन छन कर उभरता है। दृष्ट एवं अनुभूत, मया एवं कल्पित तमाम वस्तुएँ एवं घटनाएँ मनुष्य एवं प्रकृति के सम्बन्ध में जितना कुछ नात है उनके साथ प्रत्यक्ष एवं परोक्ष परिचय एवं ध्वनि स्वर, बिम्ब प्रतिबिम्ब, चित्र मुद्रा भंगिमा आदि एवं गंध सभी कुछ उसकी स्मृति में है, इनके भीतर से शिल्पी एवं कवि अपनी रचना के लिए जब जहाँ जितना प्रयोजनीय है उतना ही चुन लेता है। तत्पश्चात् वह तमाम निर्वाचित छोटी-बड़ी, उपेक्षित एवं महत्वपूर्ण वस्तुओं की तर्क सिद्धांत एवं नियमों के आधार पर यति, रस-ताल, सन्तुलन, प्रमाण प्रतीक, बिम्ब एवं छद्म के अनुशासन द्वारा विन्यस्त करता है। वस्तुतः यह समस्त क्रिया या प्रक्रिया तो जीवन की मनाभूमि एवं चित्तभूमि के कषण परिष्करण एवं मस्तिष्किकरण की ही क्रिया है जो यथेच्छ या स्वच्छाकृत नहीं,

वल्कि नियम एवं अनुशासन के अनुसार सम्पन्न होती है। कला-साहित्य, एवं नृत्य संगीत उसके ही परिणाम का आलेख एवं साक्ष्य है।

यह तो शिल्पी एवं कवि का स दम्भ है, किन्तु जो श्रोता या दर्शक या पाठक हैं और जो केवल कला अथवा साहित्य का उपभोग मात्र करते हैं। क्या इस कथन एवं संस्कृति साधन की क्रिया में उनका कोई अंश या हिस्सा है? नहीं, प्रत्यक्ष रूप से नहीं, वल्कि परोक्ष रूप से है, किन्तु वह भी विदग्ध, रसिक एवं सहृदय श्रोता दर्शक एवं पाठक तक ही सीमित है। वे जब तक कला एवं साहित्य का अपनी आग्रत इन्द्रिया के माध्यम से चित्तवृत्ति के प्रत्यक्ष तन्तु द्वारा मनोयोगपूर्वक उपभोग करते हैं तब तक शिल्पी या कलाकार अथवा कवि के तक सिद्धांत, नीति नियम एवं धर्म के अनुशासन के साथ सामरस्य या एकात्मता का बोध करते हैं। उन्हें उसकी अभिनत्ता अपनी अभिज्ञता या अनुभूति लगती है, सर्वोपरि कवि या शिल्पी की विश्व दृष्टि चाहे क्षणिक ही हो, उनकी अपनी दृष्टि ही जाती है। दूसरे शब्दों में कला एवं साहित्य की रचना के उद्देश्य से कवि या शिल्पी को जिस जीवन कथन अथवा संस्कार प्राप्ति की क्रिया में प्रत्यक्ष रूप से लिप्त या रत होना पड़ा था, योड़े समय के लिए ही सही, किंतु वह रचना ही श्रोता दर्शक एवं पाठक को उस कथन अथवा संस्कार प्राप्ति की क्रिया एवं उसकी जीवनानुभूति के द्वारा प्रभावित करती हुई तादात्म्य स्थापित करती है। कलाकार अथवा कवि न होने पर भी श्रोता-पाठक एवं दर्शक इसी प्रकार शिल्पी या कवि के जीवन बोध एवं जीवन दृष्टि के सहभागी होते हैं। एवं इस प्रकार ही वे परोक्ष रूप से रसास्वादन एवं आनंद के उपभोग द्वारा अपने मन एवं चित्तभूमि के कथन एवं संस्कार क्षीलन की क्रिया का सम्पादन करते हैं। किंतु कभी कभी तो जनमाने ही, रसिक विदग्ध एवं सहृदय श्रोता दर्शक एवं पाठक के लिये यह क्रिया एवं उपभोग प्रकृति प्रदत्त मलय पवन या दक्षिणी हवा, शरत्कालीन प्रभात की सुनहली धूप एवं प्रथम आपाठ की नवयौवना वर्षा के उपभोग की तरह ही अत्यंत सहज है। किन्तु जो अभी रसिक, विदग्ध एवं सहृदय नहीं है उनके लिये भी हताशा का कोई कारण नहीं, क्योंकि कला एवं साहित्य की अविराम चर्चा और उसके माध्यम से मन एवं चित्तभूमि में निरलस कथन तथा जीवन भूमि का संस्कार ही विदग्ध रसिक एवं सहृदय होने का उदात्त एवं माथक उपाय है। उदात्त एवं साधक संगीत का तन्मयता के साथ दीर्घकाल तक श्रवण करते करते एवं अभ्यस्त हाते हाते गुणी व्यक्ति शिल्पी हो जायेंगे, सम्भव नहीं, किंतु वे निश्चय ही संगीत के रस एवं आनंद का उपभोग करना सीखेंगे। यहाँ तक कि ध्रुपद धमार जैसे शास्त्रीय संगीत का भी उपभोग कर सकेंगे, यह निश्चित रूप से कहा जा सकता है। अर्थात् कला काव्य नाटक के सम्बंध में भी यही कथन प्रयोज्य है।

निरंतर निरलस चर्चा आवास, अभ्यास और कथन के बिना तथा मन एवं चित्तभूमि के संस्कार बिना शिल्प कला एवं साहित्य के रसास्वादन के साथ कष्टि, कल्चर एवं संस्कृति भी सम्भव नहीं।

प्राचीन भारतीय अलंकार शास्त्रज्ञा एवं रसवेत्ताओं का कथन है एवं हमारी परम्परागत रस चेतना में यह मान्यता है कि कला एवं साहित्य का पूर्ण रसास्वादन एक ऐसा जीवनानुभव है जो विशुद्ध एवं नितांत निर्व्यक्तित्व आनंद के साथ जुड़ा है तथा जो आनंद स्वाद्य शून्य है जिसके साथ दैनिक जीवन के दबाव तनाव डूब बोध कोलाहल एवं अहंवाध का कोई सम्पर्क नहीं है। यह बोध जिन्हें प्राप्त है उनका कथन है कि यह नितांत विशुद्ध निर्व्यक्तित्व रसास्वादन ही चित्तोत्कण्ठ, उदात्त मानसितता संस्कृति-पूतमानस एवं जीवनानुभव का उच्चतम स्तर है। भारतीय संगीत एवं नृत्य भारतीय मूर्तिपूजा अथवा भास्कर वाघ अजंता के भित्ति चित्र वेद-याम रचित महाभारत कालिदास एवं रवींद्रनाथ के साहित्य एवं इस कला साहित्य के आता दशक एवं पाठक के प्रतिवेदन या विवरण की चर्चा के स दम्भ में यह दावा निमूल नहीं प्रतीत होता।

कला साहित्य, नतिकता, संस्कृति एवं समाज

कुछ पहले ही चर्चा की गई है कि विशुद्ध, नितांत निर्वैयक्तिक एवं आसक्ति-रहित रसास्वादन, कला एवं साहित्य का अन्तिम उद्देश्य है। यह आस्वादन क्रिया जीवन की एक ऐसी अभिवृत्ति या तत्त्वबोध है जो चित्तोत्थप, उदात्त मानसिकता एवं मानस-संस्कृति या अधिचेतना का उच्चतम स्तर है। जिसका उद्देश्य नैतिक या मॉरल है, अर्थात् जो जीवन के अभ्युदय एवं विकास के लिए नीतिगत अनुशासन में बंधा या नैतिकता द्वारा अनुशासित है, सम्भवतः उसे तब द्वारा प्रमाणित करने की आवश्यकता नहीं है। यद्यपि निर्वैयक्तिक, आसक्ति-रहित एवं स्वाधेय होना ये सभी नैतिक आदर्श हैं। कला एवं साहित्य का अन्तिम उद्देश्य एक रसास्वादन नैतिक आदर्श या उद्देश्य प्राप्ति का एक विशिष्टतम माध्यम है, और वह रसास्वादन अधिचेतना के स्तर पर उदरुपित चित्त एवं मस्तिष्क मानस या सुसंस्कृत मानसिकता के बिना संभव नहीं, इसलिए कला साहित्य एवं कवि-संस्कृति का प्रधान उद्देश्य ही नैतिक या मॉरल है।

किन्तु इस प्रधानतम उद्देश्य की प्राप्ति के लिए शिल्पी एवं कवि के साथ साथ आत्मा आर्त्ता एवं पाठक की भी पहचान और कई आनुपमिक उद्देश्यों की प्राप्ति के लिए प्रयास करना पड़ता है। प्रथमतः जिन कारणों से छंद एवं व्याकरण तथा युक्ति एवं कल्पना के नियम एवं अनुशासन के बिना कोई साधक रचना या सृष्टि संभव ही नहीं, उन्हीं कारणों से उन्हीं अनुशासन की वक्ष्यता या अधीनता स्वीकार करनी पड़ती है। द्वितीयतः यह सामान्य तथ्य है कि मनुष्य की इन्द्रिया एवं चित्तवृत्तियों के आवेग की नियम प्रथम द्वारा अनुशासित करके शक्ति में रूपान्तरित करने के लिए कला एवं साहित्य की चर्चा अत्यन्त श्रेष्ठ उपाय है। इसलिये इन नियमों प्रथम के बिना साधक एवं सक्षक कला या साहित्य का रचना हो ही नहीं सकती। तृतीयतः शिल्पी या कवि की विशद-दृष्टि का नैतिकता से सजगता मनन कल्पना परवेक्षण एवं अभिवृत्ति के फलस्वरूप विकास होता है। आत्मा दर्शक एवं पाठक उस समृद्ध विशद-दृष्टि या सावधानी के सहभागी होते हैं जिसके कारण उनका चित्त विवक्षित होता है, मन समृद्ध होता है। इसलिये निश्चय ही ये कई आनुपमिक उद्देश्य भी प्रधान उद्देश्य की तरह नैतिक हैं मॉरल हैं।

प्रसंगत इस बात की प्रयोजनीयता यह है कि जिस नीतिगत सिद्धांत या नैतिकता की चर्चा यहां की जा रही है वह दश कालाति श्रेणी एवं वण तथा आनुष्ठानिक एवं प्रातिष्ठानिक धर्म से जुड़ या बंधे किसी छोटे या बड़े मानव समुदाय की नैतिकता नहीं है, बल्कि वह मनुष्य नामक सामाजिक प्राणी के मानवीय विकास एवं उत्थार प्राप्ति के लिये जिस नैतिक अनुशासन को मानना पड़ता है उसकी चर्चा है। दूसरे शब्दों में जीवन के नैतिक सिद्धांत की चर्चा है।

कला एवं साहित्य का मुख्य एवं गौण उद्देश्य उपरोक्त अर्थ में नैतिक है, उसे नैतिक दृष्टि से भी विचार करके देखा जा सकता है। दुःखमान एवं अदृश्य जगत एवं जीवन का तमाम वस्तुएं, घटनाएं, स्थान, वण, विषय, चित्र, भूमि, उजाला अंधारा और भी कितने भले बुरे, सुंदर असुंदर के बीच सभी के साथ गहम-गहम अस्त-व्यस्त एवं अंतर-अंतर बिसरी सामग्री शिल्पी एवं कवि का उपजीव्य है। वे अपने रचना-कर्म के उद्देश्य से इन तमाम अस्त-व्यस्त बिसरी सामग्रियों के भीतर से कुछ वस्तुओं का चुनाव एवं चयन करते हैं और उन्हें अपने छंद विधान एवं तक प्रणाली के द्वारा विन्यस्त करते हैं। परिणामतः जो कुरूप या वह सुंदर हो गया एवं जो अधीन, नीचता कोलाहल था वह साधक एवं मनीषात्मक हो गया। थोड़ा विचार करने पर ही प्रतीत होगा कि कला एवं साहित्य का यह कार्य अर्थात् कुरूप को सुंदर बनाना बेमुरे बलात् या स्वरहीन एवं तालहीन के भीतर से स्वर एवं ताल निकालना, अस्त-व्यस्त का सुव्यवस्थित करना एवं व्यवहान को साधन करना, जिस हम नीतिधर्म (ethics) या आचार शास्त्र कहें

हैं उसका भी काय है। Ethics में भी मायता है कि किसी सामाजिक व्यक्ति या समुदाय के जीवन में अथवा प्रचलित समाज में अनेकों ग्लानि एवं यत्रणाएँ पुजीभूत हैं, नाना प्रकार के मालिन्य एवं कालिमा से मनुष्य के जीवन का मार्ग ढँक गया है। Ethics उस मार्ग को ग्लानि एवं यत्रणा से मुक्त करना चाहता है एवं मालिन्य तथा कालिमा को दूर करके उस मनुष्य के जीवन को सुव्यवस्थित करने के लिए सहज एवं सुंदर बनाना चाहता है। वस्तुतः इही कारणों से ही भारतीय मानस में एथिक्स एवं ईमपेटिव्स के साथ मंगल एवं सुंदर तथा श्रम एवं आनंद का इतना घनिष्ठ सम्बन्ध है। मनुष्य का सांसारिक जीवन अनेकों स्वार्थी भावनाओं से घिरा रहता है, इसलिये उसे उनसे मुक्त करके स्वायत्तीता की भूमिका में प्रस्तुत करना ethics अथवा नीतिधर्म का प्रधान उद्देश्य ही है। सायक कला एवं साहित्य का भी प्रधान उद्देश्य ही है उस रसास्वादन के आनन्द को उदबुद्ध करना जो स्वाय-मग्न से मितात भुवत है। इस दृष्टि से देखने पर एथिक्स एवं ईम्पेटिव्स का उद्देश्य एक ही है। प्रधान पायक्य केवल यही है कि नीति-धर्म के पालन के कारण मनुष्य स्वायत्तीता के बोध एवं अधिकार से जुड़ता है जो उसके चरित्र का अंग बन जाता है एवं उसके यत्नितरव की स्थायी सम्पदा के रूप में परिणत हो जाता है जिसके खोने की और कोई आशंका नहीं रहती। किंतु कला एवं साहित्य की रचना अथवा चर्चा के कारण मनुष्य जिस स्वाय-हीन अभिज्ञता का निर्व्यक्तिक आनंद प्राप्त करता है वह आनंद अपेक्षाकृत क्षण स्थायी होने के कारण चरित्र का अंग एवं पूर्ण रूप से स्थायी सम्पदा नहीं बनता। किंतु जो भी हा भारतीय परम्परा में कला एवं साहित्य के नैतिक उद्देश्य और दायित्व की अकुठ एवं स्पष्ट स्वीकृति है, आपेक्षिक स्वायित्व एवं अस्वायित्व के प्रश्न को लेकर वहाँ कोई विवाद या वितर्क मुखरित नहीं हुआ।

इस प्रमग में विवेचनात्मक दृष्टि से कला एवं साहित्य एक ऐसा सामाजिक एवं मानवीय मूल्य है जो मानव-जीवन के अन्त्याय मूल्यों में सम्पृक्त अथवा अलग नहीं है, बल्कि वह और तमाम मानवीय मूल्यों से सम्पृक्त तत्त्व विद्यास वा सधन बुनावट या सरचना है। इसलिये शिल्पी एवं कवि जब अपने शिल्प एवं साहित्य के मूल्यों के बारे में चिन्तन करते हैं तब जीवन के अन्त्याय अनेक मूल्य ही उनकी चिन्तनशीलता एवं कल्पनाशीलता के साथ जुड़े रहते हैं साथ ही उनकी मनश्चेतना एवं अंतर्जगत में तमाम मूल्यों की जाँच परख एवं चयन का काय भी जारी रहता है। मूल्यों का निरीक्षण परीक्षण एवं चयन करना तथा मानवीय एवं सामाजिक मूल्यों के साथ परखना, सामंजस्य विधान एवं सन्तुलन स्थापित करने की चेष्टा करना और यदि वह संभव नहीं तो वपम्य की ओर संकेत करना, यह समस्त प्रक्रिया ही शिल्पी अथवा कवि की जीवन समालोचना, *criticism of life* के नाम से परिचित है। यह निया या प्रक्रिया एक नैतिक क्रिया है जिसका उद्देश्य जीवन में संस्कार प्राप्ति, कपण क्रिया द्वारा सोने की फसल उगाना, एवं सुसंस्कृत व्यक्ति जीवन और शुद्धतर समाज की स्थापना है। तर्क की दृष्टि से इसमें मुझे आपत्ति करने की कोई गुंजाइश नहीं मिली। कोई दायित्वशील शिल्पी अथवा साहित्यिक इस सामाजिक एवं मानवीय दायित्व को अस्वीकार कर सकता है और उसका कोई तक ऐसा भी है, यह मेरी धारणा से बाहर की बात है। वस्तुतः मेरी धारणा के अनुसार आलोच्य प्रमग में भारतीय परम्परागत अवधारणा में कला एवं साहित्य की जो प्रक्रिया है एवं शिल्पकर्म तथा कविकर्म की जो प्रकृति है शायद उसके भीतर ही यह नैतिक अथवा मारल उद्देश्य सन्निध है। ethics morality नीति या आचरण शास्त्र, नतिकता इन तमाम अवधारणाओं के सम्बन्ध में साम्प्रतिक मनुष्य की विरचित एवं अरुचि के मूल में कला एवं साहित्य के उद्देश्य के सम्बन्ध में कलाकारों, एवं कवियों तथा थोताशा दर्शकों एवं पाठकों की सामान्य अभिज्ञता अथवा उदासीनता, एवं दायित्वहीन ममानबोध है।

वस्तुतः, कला एक साहित्य, नीति धर्म या आचार शास्त्र नहीं है और आचार शास्त्र या नीति धर्म भी, कला एक साहित्य नहीं है, दोनों में पर्याप्त अन्तर है।[●] प्रत्यक्ष अथवा पराग किसी भी माध्यम से नीति धर्म का प्रचार, कला एक साहित्य का उद्देश्य नहीं है। परम्परागत कला एक साहित्य के चित्तका न इस सम्बन्ध में जो कहा है उसका अर्थ स्पष्ट, द्विधाहान है। उनका अन्तर्गत् केवल उतना ही है कि शिल्प एक साहित्य रचना का स्वस्व और चरित्र नैतिक है, दूसरे शब्दों में जिस किसी शिल्प या कला अथवा साहित्य रचना के भीतर एक नैतिक प्रेरणा विद्यमान है। विशुद्ध निर्वैयक्तिक, निस्वार्थ, आनन्द बोध प्रदान करना, शिल्प कम एक कवि कम का प्रधानतम उद्देश्य है। यह विषय भी नैतिक विषय है। इससे अधिक उनका और कोई दावा नहीं है।

पहले भी सन्त कह चुका है अब फिर उल्लेख करता हूँ कि भारतीय चेतना में निम्न एक आनन्द तथा मंगल के अभाव में अर्द्धत आनन्द अथवा मुदर के अस्तित्व की कल्पना नहीं की जा सकती, जिस प्रकार सत्य अथवा reality के अभाव में इन दोनों के अस्तित्व की धारणा नहीं की जा सकती। इस चेतना की वृष्टिभूमि से सम्बन्धित तब की विवेचन की वृष्टि से दखा जा सकता है। शिल्प कम एक कवि कम अर्थात् दोनों की तरह ही, सामाजिक कम है। जीवन की व्यापक, व्यापक एवं सामाजिक दृष्टि से इन तमाम दोनों का ही उद्देश्य है—व्यक्ति एक समष्टि के जीवन का अभ्युदय, विकास, सङ्कलितकरण एवं मानवीय जीवन की, लोकमंगल, समाज-कल्याण की ओर तथा पूर्णता की ओर से जाना। अस्तु, सामाजिक कम की हैसियत से शिल्प कम एक साहित्यरम का उद्देश्य भी एक ही होगा, यह कुछ विविध तरीके हैं। वस्तुतः इसी तक के आधार पर शिल्प कम एक कवि कम को, सत्कति-कम, कर्षण-कम भी कहा जा सकता है। किन्तु यथायथ सुख्यात, शिल्पी अथवा कवि चाहें जितने समाज सचेतन हो क्यों न हो, प्रत्यक्ष रूप से समाज का उपकार करने का दायित्व ग्रहण करके शिल्प कम एक कवि कम में प्रवृत्त नहीं होते। तमाम वस्तुएँ, घटनाएँ, रंग-रेखा, चित्र विम्ब, स्वाद गन्ध, ध्वनि स्वर, भूमिमाएँ, स्वप्न-कल्पना, चित्तन मनन आदि को लेकर ही इनका सचेतन कम है। इन तमाम वस्तुओं का वे इस प्रकार चयन विचार, वर्णन, स्वादया एवं आलोचन विवेचन करते हैं कि जिसके द्वारा प्रथमतः आत्मा, दर्शक एवं पाठक के बाध एवं रुद्धि, दृष्टि एवं चेतना को आवर्धित कर सकें, उदबुद्ध कर सकें एवं द्वितीयतः उसके परिणामस्वरूप जगत एवं जीवन के तथा दूर एवं निकट के मनुष्य के लिये एक परिवर्तित शुद्धतर, महत्तर विशालतर गम्भीतर, शायद जटिलतर एवं कठिनतर प्रश्नों से घिरे किन्तु यौखपूर्ण विस्मयपूर्ण भविष्य के आस्वादन की सृष्टि कर सकें। इतने बड़े काम के लिए उन्हें न तो प्रचारक बनना पड़ता है और न गाजे बाजे के साथ अस्त्र शस्त्र से सज्जित होकर शत्रु विनाश के लिए युद्ध भूमि में ही उतरना पड़ता है, उसके लिए शिल्प कौशल एवं कवि-कौशल ही अपेक्षित है। हमारे प्राचीन आलंकारिकों या अङ्कार शास्त्रज्ञों ने इस कौशल को ध्वनि कौशल अथवा कौशल एवं रस ध्वनि कौशल की संज्ञा प्रदान की थी।

अपनी इस आलोचना का समापन मैं यही कर सता था, और शायद वह उचित भी था। किन्तु लगता है वही कुछ तक सम्बन्धी व्यवधान रह गया है। इस व्यवधान या रीतिरतना की पूर्ति के लिए थोड़ा समीक्षा और करना चाहता हूँ। इस प्रसंग में एक अपराध स्वीकार कर लूँ। स्वयं ही अनुभव करता हूँ कि अनेकों उपलब्धियाँ एवं प्रयोगों में एक ही तक या एक ही प्रकार के तरीकों की पुनरावृत्ति कर रहा हूँ, किन्तु कोई उपाय नहीं। एक या प्रायः उसके समानाधिक प्रश्न का नाना प्रकार से निरीक्षण परीक्षण कर रहा हूँ, किन्तु उसने लिए जिस तक या चित्तन का आश्रय लिया है उसका प्रयोग एक या एक से अधिक बार

● इस प्रसङ्ग में विश्व आलोचना के लिए दृष्टव्य—An Approach to Indian Art Punjab University Chandigarh 1974 PP 187 203

कर रहा हूँ जो पुनरुक्ति दोष से दूषित है। इसे विनम्रता पूर्वक स्वीकार करने के अतिरिक्त और कोई चारा नहीं है। अंधेरे को दूर करने के लिए एव अस्पष्ट को स्पष्ट करने के लिए अनेक तर्कों एवं यंत्रों की आवश्यकता नहीं होती उनके लिए एक तक अथवा यत्र ही यथेष्ट है। वह यत्र एव तक एक प्रखर और दीघस्यायी दीप सिखा है।

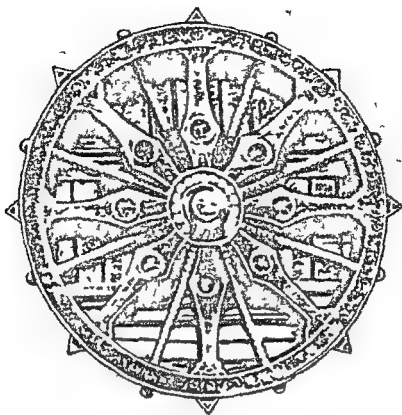
भारतीय परम्परा में मानवीय उद्देश्य एवं प्रयाजन तथा शिल्प अथवा कला एवं साहित्य में कोई भिन्नता नहीं है एक को एक से अलग करके नहीं देखा जाता। वस्तुतः जा कुछ सुंदर है वही गम्भीरतर अथ म प्रयोजनीय है। और जीवन के विकास के लिए ही उनकी प्रयोजनीयता है। अस्तु, इ ही कारणों से ही सौन्दर्यगत प्रयोजन एवं व्यवहारगत प्रयोजन, दोनों में कोई विभाजन रेखा नहीं खींची गई है। अल्प मूल्यक कुछ लोगों के मूढ़ रहस्यमय एवं प्रायः अतींद्रिय, मूय किसी बोध को प्राप्त करने के माध्यम के रूप में कला, साहित्य को कभी देखा नहीं जाता था, बल्कि प्रचुर परिश्रम एवं अभ्यास द्वारा उपलब्ध गम्भीर, मनन चिंतन एवं व्यापक जीवन दर्शन की भूमिका में कल्याणकारी एवं कौशलसमयुक्त विद्या के रूप में देखा जाता था। समाज स्वयं अपने प्रयोजन के लिए ही इस विद्या को मायता प्रदान करता था। जिस प्रकार शालीनता के साथ पूर्ण रूप से होना (to be), नीति धर्म या Ethics का मुख्य एवं मूल बिंदु है, उसी प्रकार सुरुचि सम्पन्नता के साथ पूरी तरह अत्यंत कुशलतापूर्वक निर्माण करना, गढ़ना तैयार करना (to make) कला एवं साहित्य का मूल बिंदु है। इस प्रकार केन्द्रीय अथ के अनुसार निर्मित, रचित कोई भी शिल्प अथवा साहित्य अलण्ड समाज के गहरे एवं व्यापक जीवनानुभव की प्रयोजन सिद्धि के लिए समादृत होगा ही।

मानवीय समृद्धि सौंदर्य बोध एवं उपलब्धि की सामाजिक प्रयाजनीयता तथा समाज की व्यावहारिक प्रयोजनीयता, इन दोनों में विभाजन एवं अलगाव सापेक्ष, शिल्पविप्लवात्तर साम्प्रतिक काल के जटिलतम समाज की सृष्टि है। जिसके कारण आधुनिक मनुष्य दो खण्डों में विभाजित है। एक खण्ड में वह व्यावहारिक एवं उपयोगितावादी है एक दूसरे खण्ड में स्रष्टा है। बुद्धि एवं कल्पना-जगत में नये नये रूपाकारों, रूप-विधानों का प्रणेता है। वस्तुतः, इस अलगाव, विभेदन एवं विभाजन के कारण एक ही व्यक्ति दो परस्पर विरोधी जगत में वास कर रहा है। भारतीय परम्परा इसे स्वीकार नहीं करती। क्योंकि, इस प्रकार का अस्वाभाविक अलगाव समाज के पक्ष में अस्वास्थ्यकर है। इसके अतिरिक्त मनुष्य तो एक अखण्ड, अविभाजित प्राणी है। उसके मन, बुद्धि एवं अथ वस्तुओं का एक दूसरे के साथ इतना गहरा, मूढ़ एवं जटिल सम्बन्ध है कि उन्हें अलग अलग वर्गों में बाँटकर उसे परिपूर्ण साधकता या समग्रता की ओर नहीं ले जाया जा सकता।

दूसरी ओर रसवादी जलकार शास्त्रज्ञ यह तक उपस्थित कर सकते हैं कि कला एवं साहित्य का प्रधानतम उद्देश्य तो विशुद्ध निर्वैयक्तिक स्वायत्त गद्यहीन आनंद के आस्वादन का बोध या अभिज्ञता प्रदान करना है, इससे अधिक और कुछ नहीं, किन्तु कला साहित्य से शिक्षा, ज्ञान नतिनता उपलब्ध हुई या नहीं तथा बुद्धि एवं चित्तवृत्तियों का कुछ विकास हुआ या नहीं इसे देखने परखने का दायित्व शिल्पी अथवा कवि का और उनके द्वारा रचित कला एवं साहित्य का भी नहीं है। जहाँ रसास्वादन उद्देश्य है, वहाँ यह सारी विवेचना अवांतर है।

इस प्रकार के तर्क का उत्तर सहज एवं सुस्पष्ट है। प्राचीन जालवारिकों ने स्पष्ट ही कहा कि रसास्वादन की अभिज्ञता प्रदान करना ही शिल्प एवं साहित्य का अत्यंत उद्देश्य है, इसमें कोई संदेह नहीं, किन्तु साथ ही साथ उन्होंने यह भी कहा है कि इस आनंद का आस्वादन एक ऐसी अभिज्ञता या बोध है जो विशुद्ध, निर्वैयक्तिक एवं स्वायत्त गद्यहीन है इसे भी याद रखना आवश्यक है। क्योंकि व्यष्टि एवं समष्टि के सामाजिक और मानवीय विकास तथा संस्कार प्राप्ति एवं नतिनता या नीतिधर्म पर ही बल दिया गया है, सम्भवतः उसे प्रमाणित करने के लिए अथ किसी तक की आवश्यकता नहीं है।

—मूल बाँगला में अनुवाद छद्मिनाथ मिश्र



दर्शन एवं अध्यात्म

PHILOSOPHY
& METAPHYSICS

‘अहं कर्ता’, ‘इदं यमं कृतव्यम्’ इत्येवमर्थं मम संपादनीयम् इत्यादि गानानामभावात् । भेदादानामात्रं साक्षात्कारेण गानात् । आरम्भकर्मिणां (एतद्व्यङ्ग्यारम्भप्रयोजककर्मणाम्) तु अनुभवतश्च नाग । प्राप्य भागता नश्येत् इति प्रमाणवचनाम् । जीव मुक्तस्य एतत्प्रयोज्यं स्वप्नवत् भागते । अतएवास्मिन्मान जीव मुक्तानां निध्वंस्य उपदध्म्यमुपपद्यते ।

चेदुच्छादिलोकाभुभयं तत्र मुक्तिरिति इत्येवमुक्तं मम मुक्तानां निध्वंस्य स्वानुभवापेक्षया न युज्यते, तेषामिहलोकप्रतिनिधित्वात्तथासम्भवात् ।

अतः अस्मद्विज्ञातं जगत्सृष्टौ तात्पर्यं नास्ति । परमात्मैक्यगानाद्यमेव सृष्टिजननम् । यथा लोके वारणभि न कायं नास्ति, एव परमकारण परमात्मानं विना प्रपञ्चं वस्तुतो नास्ति इति बाधनं प्रपञ्चस्य निध्यात्यप्रतिपादनं एव तात्पर्यम् । आत्मगाथाकाराविर्भावात् पूज्यं प्रपञ्चस्य व्यावहारिकप्रत्ययं वसते । तस्मिन् कायं वदन् वारकभावप्रयुक्तानि कर्माणि, उत्कर्षापरपदमावप्रयुक्तोपायनानि च सम्भवति, एतत्प्रयोज्यं भवदण्डस्य विद्यमानत्वात् ।

आत्मगाथाकारस्याविर्भावे एव स्वप्नगाथाणां तात्पर्यम् । जगत्त्रिभ्यो प्रतिपाद्यमानत्वेऽपि तत्र यत् तात्पर्याभावात् तत्र वमरत्वेऽपि अस्मद्विज्ञानात्म्यं च व्याहृतिः ।

‘उपाया निद्यमानानां बाधानामुपलक्षणम् ।
अतएव वरमनि स्थित्वा तत् सत्यं समीहते ॥’

इति हरिवारिवानरीत्या मयं समञ्जसम् ।

ब्रह्म प्रपञ्च

स्वामी जयेन्द्र सरस्वती

हमारे सनातन धर्म के मूल प्रमाण वेद ही हैं। इन वेदों के पूर्व भाग में हमारे इहलौकिक एवं पारलौकिक सुख के लाभ के लिए यानादि कर्मों का प्रतिपादन किया गया है। वेदों के उत्तर भाग में उपनिषदों में उपासना एवं ज्ञान प्रतिपादित विषये गये हैं। सौक सृष्टि का भी वर्णन है।

उपासना के दो प्रकार हैं—साकार विषयक तथा निराकार विषयक। 'सवगंध' इत्यादि साकार और निष्कल निष्क्रिय शांत निरवयव निरञ्जनम्' आदि मात्र निराकार विषय के अंतर्गत आते हैं।

यह ससार परमात्मा द्वारा रचा गया है—

जीव ईशो विमुक्त्यार्थं तथा जीवेश्वरोभिदा ।

अविद्या तच्चित्तोर्योगं ब्रह्मात्मनादयः ॥'

इस श्लोक के अनुसार मेरे मत से अनादि माया का सहयोग लेकर परमात्मा ने जगत् की सृष्टि की।

सृष्टि के सम्बन्ध में कई विकल्प हैं। इनमें एक मत यह है कि परमात्मा ने अनादि माया को सहकारिणी बनाकर आकाश आदि तम से जगत् की सृष्टि की। इसे 'परिणामवाद' कहा जाता है। दूसरे को वेदों में 'विवर्तवाद' कहा गया है। जिस प्रकार सीपी में रजत की प्रतीति होती है, वस्तुतः रजत उसमें नहीं होता, इसी प्रकार जगत् के आकार में ब्रह्म का ही स्वरूप प्रतिभासित होता है न कि ब्रह्म की उसमें वास्तविक स्थिति रहती है।

कारणधर्मों में अनुवृत्ति दिखाई देती है। जैसे मिट्टी से युक्त मिट्टी के तरब की घबे में अनुवृत्ति होती है और 'मिट्टी का घड़ा' कहा जाता है। उसी प्रकार सृष्टि में परमात्मा से युक्त जीवा का अनुवर्तन होता है।

अस्ति माति प्रिय रूप नाम चेत्यशपञ्चकम् ।

आद्य त्रय ब्रह्मरूप जगद्रूप ततो द्वयम् ॥'

उक्त प्रकार से विद्यमानता, प्रोषित होना और प्रेमास्पद होना इन ब्रह्म रूपा का ससार में अनुवर्तन होता है। घड़ा है, घड़ा प्रोषित है' घड़ा प्यारा है' इस प्रकार का व्यवहार किया जाता है। नाम और रूप ससार के धर्म हैं।

1 अस्तित्व है भासित होता है प्रिय लक्षणा है रूप है और नाम है—इन पाँचों में आरम्भ के तीन ब्रह्म के स्वरूप हैं और अंतिम दो जगत् के रूप हैं।

माया के अनादि होने पर भी नाश की प्राप्ति होती है। जो मा (या भा सा माया) है उसे ही माया कहा गया है।

जीव और ब्रह्म में भेद नहीं है, यह एक सिद्धांत है। 'मैं ब्रह्म हूँ' (अहं ब्रह्मास्मि), 'तुम वही' (परमात्मा) हा (तत्त्वमसि), प्रज्ञान ब्रह्म है (प्रज्ञान ब्रह्म) इत्यादि वेद वचना से और 'मुक्त क्षत्रज्ञ भी जानो' इत्यादि धर्मशास्त्र वचना से यह सिद्ध होता है।

सृष्टि की पृथक् सत्ता नहीं है परमवारणनिष्ठ सत्त्व ही सृष्टि में भासित होता है। 'इदं सर्वं यदयमात्मा' विष्टभ्याहमिदं सर्गमेकातोऽस्थितो जगत्' इत्यादि श्रुति और स्मृतिया का अर्थ है कि परमात्मा की सत्ता के अतिरिक्त सृष्टि की सत्ता नहीं है। जगत के स्वरूप भाव के मिथ्या होने के कारण परमात्मा और जगत में अत्यंत अभेद भी नहीं है। 'मत्स्यानि सर्गभूतानि' 'न चाहं सर्वभूतयः' भगवान के इन वचनों के अनुसार।

हमारे सिद्धांत से जीव और ब्रह्म की एकता का पान कर लेने में मुक्ति सम्भव है। वह ज्ञान श्रवण मनन, निदिध्यासन आदि के परिणाम होने पर प्राणा में इसी जन्म में उत्पन्न होता है। अथ ब्रह्म समनुते इस उक्त रीति से मुक्ति भी इसी जन्म में प्राप्त होती है। इसी जन्म में मुक्ति के पाप जीवमुक्त कह जाते हैं। जीवमुक्तों के संचित कर्मों का आत्मज्ञान द्वारा विनाश हो जाता है। क्षीयते चाप्य कर्माणि तस्मिन् दृष्टे परावरे यह वेद वचन भी यहाँ प्रमाण है। आगामी कर्मों में जीवमुक्तों का सम्बन्ध नहीं है। यद्यपि जीवमुक्तों द्वारा पूर्ववासनावश काय किये जाते हैं किन्तु वे वास्तविक काम नहीं हैं क्योंकि काम के करने वाले में इस बात का अभाव रहता है कि मैं कर्ता हूँ 'यह मेरा कर्तव्य है' 'यह फल मुझे सम्पादित करना है' इत्यादि। आत्मसाक्षात्कार कर लेने से भेद पान का नाश हो जाने के कारण ऐसा सम्भव है। आरब्ध कर्मों का (जन्म से आरम्भ कर किए गये कर्मों का) अनुभव द्वारा ही नाश हो जाता है। 'आरब्ध भोगने से नष्ट हो जाता है' यह प्रमाण वचन है। जीवमुक्त के लिए यह सृष्टि स्वप्नवत् प्रतीत होती है। इसलिए मेरे सिद्धांत से जीवमुक्तों द्वारा सिद्ध को उपदेश देने से उन्हें जीव मुक्ति का ज्ञान होता है।

'वैकुण्ठादि लोको का अनुभव ही मुक्ति है' इस सिद्धांत में मुक्तों द्वारा सिद्धों को अपने अनुभव का उपदेश नहीं दिया जा सकता क्योंकि उनका इस लोक में लौटना सम्भव नहीं है।

अतः हमारे सिद्धांत से जगत सृष्टि का तात्पर्य नहीं है। परमात्मा की एकता के ज्ञान के लिए ही सृष्टि का वर्णन है। जिस प्रकार सासार में कारण से भिन्न कार्य नहीं होता इसी प्रकार परमकारण परमात्मा के बिना सृष्टि अस्तुत नहीं इस पान का तात्पर्य सृष्टि के मिथ्यात्व से ही है। आत्मसाक्षात्कार के आविर्भाव होने के पहले सृष्टि का व्यावहारिक सत्यत्व था। इस प्रयाजक भेदपान के विद्यमान रहने के कारण उस समय कर्तृ कारक नाश प्रयुक्त कम उत्कर्षाधिक्य भाव प्रयुक्त उपासनाएँ होती थी।

सभी शास्त्रों का अभिप्राय आत्मसाक्षात्कार के आविर्भाव से ही है। सासार की विचित्रता प्रतिपाद्यमान होने पर भी वहाँ वेद का अभिप्राय न होने के कारण वहाँ विपरीत मत होने पर भी हमारे सिद्धांत में कोई बाधा नहीं आती।

'असत्य के मार्ग में रहकर ही सत्य को जाना जाता है, उस वचनों के उपलक्षण में उपायों की शिक्षा दी जाती है।' हरिकारिका को इस उक्त रीति से भी सिद्ध है।

मूल संस्कृत से अनुवाद—वि० ल० देशपांडे

Concept of Brahman in Vedanta

Dr T M P. Mahadevan

India is fortunate in that she has had an unbroken line of sages since the unfathomable past, to guide her people and show them that life is but a march to Freedom. This is not only political or social freedom it is the freedom which comes from gaining release from the miseries and attachments to fleeting benefits of worldly existence. It is an ascent of the spirit to its home which is in Brahman. Whole philosophies have been constructed so as to explain what Brahman is yet no philosophy nor any metaphysical system can fully explain it. Although Advaita may be considered as a philosophical system it is much more than that. It is a metaphysical insight which goes far beyond human intellection. This supra mental experience of the non-dual Reality was indicated in the *mantras* revealed to the sages and remembered systematically by their successors even to this day. The end portion or goal and purport of these teachings in the Vedas is known as Vedānta.

What was it that these revered *ṛṣi*s intuited? It may be formulated in this way. Brahman is the reality the world is an illusory appearance. the so-called individual soul is Brahman itself no other. Thus the two terms Brahman and Ātman are used to show that the Supreme Spirit is the same as the Self. Brahman is that which is great (*Brhat*) than which there is nothing greater. This does not mean that there are other things than which Brahman is greater. It only shows that there is no reality other than Brahman. Brahman is designated by the word *Bhūmān* (infinite) in one of the Upaniṣads the *Chāndogya*. Reality is infinite. Anything that is finite has no value it has no reality and is merely phenomenal. The finite is termed *alpa* and what is of no value *ārta*. Here is how it is explained. Where one sees nothing else hears nothing else, understands nothing else that is the Infinite. But where one sees something else hears something else understands something else—that is the finite. That which is infinite is immortal and that which is finite is mortal. In comment to this passage Śaṅkara Bhagavat pāda observes. In the infinite there is nothing else that is seen i.e., there is no seer standing apart. No differentiations such as the one between the container and the contained are possible in it. In regard to the Infinite all empirical usage is irrelevant. No category can define Brahman because it is beyond the sphere of categorising. It is non dual. Via negative its nature can be hinted at as not this not this (*neti neti*). Does this mean that Brahman is nothingness a contentless void? No. It is the plenary

Being, the only Reality However, it is not only via negative that *Brahman* can be indicated Positive expressions are also used by some Upanisads when they refer to *Brahman* These Upanisadic passages employ the terms *satya jñāna* and *ānanda* existence, consciousness and bliss But even these are only to make us understand the Real by showing what *Brahman* is not, viz., that it is not non being, not what is inert and not that which is related to sorrow To define a thing is to give it limitation The unlimited cannot be characterised by any finite terms We say that *Brahman* is *nirguna* without attributes But even this is inadequate because it is beyond the concept of qualities or the lack of them

There are passages to be found in some Upanisads which characterise *Brahman* as the cause of the world and as the home and ground of all auspicious qualities How are we to reconcile the two views—the one that *Brahman* is the Absolute without qualities and the view that says *Brahman* is the ground of all beings? Śāṅkara solves this problem by postulating two standpoints The one is view of the absolute (*paramārthika*) and the other is the view of the relative experience (*vyāvahārika*) We must not forget that the supreme truth is that *Brahman* is non dual and relationless It alone is nothing real is there besides it But from our unenlightened and finite standpoint of relative experience *Brahman* appears as God who is the cause of the world In truth however, there is no real causation no real world apart from *Brahman* The illusory appearance of the world is like illusory appearance of a snake in a rope which seems present owing to conditions of insufficient light This doctrine which advocates the theory of phenomenal appearance is what is known as *mārtā vāda* It is to be distinguished from *parināma vāda* which is known as the theory of transformation

It may be asked, if Śāṅkara postulates the two points of view, viz. the absolute which says *Brahman* is *nirguna* and the other view which says that *Brahman* is *Sagura* Are there two *Brahmans*? There are not two *Brahmans* according to Śāṅkara as wrongly alleged by some critics Even when God is referred to as lower (*apara*) *Brahman* what is meant is that *Brahman* is merely viewed from a lower level of experience *Brahman* itself cannot change as is obvious

That which occasions the conditioned view of *Brahman* with attributes and as related to creation is *māyā* All duality is due to *māyā* But *māyā* is not a reality separate from *Brahman* *Māyā* does not really introduce any real duality When God-head is assumed its status requires an assumed duality, this however is not a real one Just as when we speak of ether, we say ether at large or pot ether We give it category but ether itself is without category There is no difference in reality So also with God, when He is said to possess qualities such as omniscience omnipotence etc., as different from the soul which is limited and of curbed power God head in Itself has no distinctions and cannot be put under any category

There is a view which says that God is a Creator who manufactures things out of extraneous matter This is not favoured by Advaita God is not one cause among many He is the whole cause and the only one. The material as well as the efficient cause of the world is God It is preferable to consider God as the ground of the universe rather than the cause because the latter is associated with the concept of time

When one contemplates the nature and the constitution of the universe one is struck with wonder. It is differentiated by names and forms it includes so many agents and enjoyers, the place cause action fruit—all these regulate its constituents. And the design which it reveals cannot be even conceived by the mind. What other cause but the omnipotent God could be postulated for this? No other concepts be they primal nature, a set of atoms etc., are capable of projecting the world. God alone can serve as the adequate ground. Even if we argue in this manner it does not mean that God is the fruit of syllogistic reasoning. Arguments such as these are only aids that show as intelligible what has been intuitively discerned and declared in scripture.

Any attempt to explain is bound to end in failure. How can the whole be perceived from a state of limitation? When limitation has been transcended and the final intuition gained it will be realised that the universe was never created, that it is merely an illusory appearance. *Brahman* or *Ātman* alone is the world is simply a misreading of it in the same way as the illusory snake is seen in a rope.

Having so far dealt with only two aspects of *Brahman* viz., that it is non dual and that the world of plurality is illusory appearance we shall now turn to the third aspect of Advaita that the so called individual soul is no other than *Brahman*.

According to Advaita the soul is not created. It is only its empirical outfit which consists of body and mind which is created. This combination and its cause, which is merely nescience, are what constitute the soul's transmigratory life. In fact nescience is also a vesture of the soul. This covering is called the *karana Śarīra*. In fact there are several sheaths which envelop the soul. At death what happens is only a change of the physical body. In the *Bhagavad Gītā* the body is compared to a garment. Just like when a person lets go off his old clothes and puts on a new set, even thus the soul leaves off a worn out body and takes on a fresh one. However the subtle body which consists of intellect of the mind and the vital air continues with slight alterations as does also the causal body till finally release occurs. What makes our inquiry so unique is that we do not limit it to the findings rendered from only the waking state. Genuine inquiry should not be restricted to the implications of the waking state alone. This is because the waking state is just one part of the total experience. So *vicāra* (inquiry) is concerned with waking dream and sleep also. The inquiry into the three states of experience is supremely important in Advaita. Out of this inquiry emerges the fact that the Self is of the nature of pure consciousness. How is this conclusion arrived at? Because pure *cit* is unaffected by the accidental accretions viz the body the mind and the world as also the three states which come in succession. When the Fourth is mentioned it is to be understood not as an addition to the waking dream and deep sleep states. The *Turiya* is the basic underlying Reality of the other three.

Advait is not difficult to understand intellectually. But before the average person can intuit the truth of non duality a long discipline and education are necessary. He has to acquire the qualifications which make him eligible for the study of truth. Mere intellectual ability and knowledge are not enough. Pure concentration undistracted and refined intuition are needed. That is why disciplines such as are required for

classical *yoga* are useful here too. The aspirant after *Brahman* knowledge must have acquired a pure and disciplined mind capable of sustained concentration. He must develop unselfishness in order to eventually realize that he (i.e. the ego) is not but that there is only *Brahman*. When the *Mahāvākya* which says "That thou art" is imparted the aspirant if not pure may believe that he is that. But the teaching is different. It implies that he as an individual never really was. Shorn of limitations the barriers of individuality are broken and what remains shining in self-luminous eternity is the Self *Brahman Ātman*. The ego cannot hope to understand its non-reality. However, no matter how important ego-crushing disciplines, meditations and unselfish works are, they cannot occasion direct experience of the full reality which is *Brahman*. This is because all these wonderful qualifications one may have acquired are within the realm of *māyā*. The only means to release from ignorance is knowledge. That is why Advaita does not accept the view of the *Mīmāṃsakas* who maintain that *karma* is the means not only to prosperity but also to release. They even say that the entire Veda has ritual (*karma*) as its purport. They regard the Vedānta texts as mere eulogies with no particular purport of their own. *Karma* in the form of ritual is useful also to the Vedāntins if they practise it not for gaining the heavenly world, but as an offering to God as also for the purpose of discipline and concentration. The eligibility for Vedāntic study is different from the kind required for *karma-lāṅkā* of the *Mīmāṃsakas*. He who has renounced all attachment to the outcome of his works is eligible for the study of Advaita. Only such a one will profit by its study. The fruit of *karma* which aims at future prosperity is what is to be accomplished. This is impermanent because when the time of enjoyment has passed, the soul must necessarily return to the state of striving. The goal of Vedānta which is taught in the Upaniṣads is release from the cycle of birth and death *mokṣa*. It is not what is to be accomplished. It is eternal. When we speak of release being attained we do so only figuratively. In truth release is ever attained. It is the eternal nature of the Self. It is ignorance ornescience that stands in the way of this realization. When ignorance is removed through knowledge (*jñāna*) there is release. This is not a new acquisition, it is the realization of what eternally is. In contrast, what can be gained through action are four things: origination, attainment, purification and modification. The Self which is of the nature of eternity is not what is originated, attained, purified or modified.

Now we have understood that no action, however noble, can bring about release. But we must not fall prey to the danger of thinking that Advaita does not stand for the highest morality. As we have seen, all these disciplines and the practice of unselfish dedicated service lead to the thinning down of the ego. This can also be done through the technique of *yoga* taught by Patañjali. But what is of major importance is that emptying the mind or destruction of the ego is not an end in itself. *Samādhi yoga*, the yoga of concentration, must lead to the path of knowledge.

The path of *jñāna* is Self-inquiry, as we have already seen. Four important qualifications are essential for the person eligible to pursue this method. They are: discernment of the eternal from the non-eternal, non-attachment to the enjoyments or fruits of action either of this world or the other world, the possession in abundance of

the six virtues prescribed also in classical *yoga* which are calmness equanimity, turning away from sense-objects forbearance, concentration and faith, and the fourth qualification is longing for release

Three steps are what constitute the path itself Hearing or study (*Śravaṇa*), reflection (*manana*) and contemplation (*nididhyāsana*) Hearing or study means that there must be proper understanding of the Vedāntic statements There are two kinds of these viz., intermediary texts and Major Texts The intermediary ones relate to the nature of the world the nature of the individual soul and the nature of God But the Supreme knowledge is imparted by the Major Texts They bring knowledge of our identity with *Brahman* Direct experience which is the culmination of knowledge can be got only from the *Mahāvakyas* For the supremely competent inquirer even a single hearing of the Major Text 'That thou art' *tat tvam asi* will be enough to effect release But in the case of most of us this is not possible because of various obstacles Long established false beliefs stand in the way They are in the form of believing that what Vedānta promises is impossible, the belief that the contrary is the truth The remedy against the first of these wrong beliefs can be had by rational reflection The second is eliminated by the practice of contemplation Once these obstacles have been removed the intuitive experience of the non dual Spirit arises This intuition is the final mode It is called *akhaṇḍākaraṇī* This is what is understood as the direct knowledge of the Self, it is the mode of the mind which has as its content the Self It is not like other modes of the mind even though it still is a mode The difference is that it destroys all other modes and finally destroys itself with the result that the non dual Spirit alone remains When nescience is destroyed by the final mental mode bondage disappears The Self is realized to be the eternal Reality This is release Often we say release is 'gained' and bondage or mental modes are destroyed These expressions are merely figurative The one eternal Reality is ever there, it cannot be gained, as we pointed out already while discussing the *Mīmāṃsā* contention that *karma* effects release

Let us dwell on the concept of gaining and destruction There are two kinds Gaining something afresh and gaining what has been already gained So also destruction of something which has not been destroyed and of something which was already destroyed The first category requires activity whereas the second kind needs only understanding If you want a new ornament action such as going and buying is necessary But there is the other example of the person who is wearing a gold chain around his neck but has forgotten this He looks frantically only to realize that it was always round his neck having been shown this by a kind friend He shouts in elation 'I have found my chain I have regained it' In this case he has gained the already gained No action is required for this All he needs is knowledge that it is already there The same is the principle in the case of destruction If we are threatened by a real serpent we would normally resort to taking a stick and beating it to death If the serpent is only an appearance in the rope caused by insufficient light no amount of beating will destroy the illusory snake All we need is better light in order to see that there never was a snake This is the second kind of destruction

of what was already destroyed. So, attainment of release and destruction of bondage are of the second kind illustrated above.

Having understood that release is ever there, in order to attain it we need not wait till the shedding of the body. In our short analysis of death we have seen that there is no release but merely transmigration and the assumption of a new body. Release can come even while we are tenanted a body. One who is released while still alive is called a *jñānmukta*. So, as will be seen *mokṣa* or release is not a post mortem state. It can be had even here and now. Supreme knowledge arises when ignorance is dispelled, and then the real nature of the Self is realised. Before the rise of this enlightenment one took the world of which the body is a part to be real. After Self knowledge it is realised that the world was an illusory appearance. What happens when release is attained is a change in perspective. So whether one is released while in the body (*jñānmukta*) or on the fall of the body (*videhamukta*) it is the same to him. Body and appearance being like the illusory snake in the rope there is no need to be free from these since they are not really there. From this standpoint if standpoint it may be called there is no body at all. The appearance of his continuing to tenant a body is for the sake of helping the unreleased to march towards the truth. The *jñānmukta* blesses the entire world by his mere presence. His enlightenment serves to beckon the others to follow his example. The ultimate aim of all beings is to get rid of ignorance and realise the truth of non duality which is *Brahman*.

Indian Culture and World Affirmation

Dr R R Diwakar

' Nothing should more deeply shame the modern student than the recency and inadequacy of his acquaintance with India. Here is a vast peninsula of nearly two million square miles, two-thirds as large as the United States, and twenty times the size of once its master, Great Britain, 3,20,000,000 souls, more than in all North and South America combined or one fifth of the population of the earth, an impressive continuity of development and civilization from Mohenjo daro 2900 B C or earlier, to Gandhi Raman and Tagore, faiths compassing every stage from barbarous idolatry to the most subtle and spiritual pantheism, philosophers playing a thousand variations on one monistic theme from the Upanishads eight centuries before Christ to Shankara eight centuries after him, scientists developing astronomy three thousand years ago, and winning Nobel Prizes in our own time, a democratic constitution of untraceable antiquity in the villages, and wise and beneficent rulers like Ashoka and Akbar in the capitals, minstrels singing great epics almost as old as Homer, and poets holding world audiences today artists raising gigantic temples for Hindu gods from Tibet to Ceylon and from Cambodia to Java, or carving perfect palaces by the score for Moghul kings and queens—this is the India that patient scholarship is now opening up, like a new intellectual continent, to that Western mind, which, only yesterday, thought civilization, an exclusively European thing' ¹

I have purposely begun and ended this small article with quotations from the writings of Will Durant. His approach is that of a universal mind, the mind of one concerned not with one nation or one people or one period of history but with the culture and civilization of the whole of humanity for four millennia and more. He has looked at India as at other nations in that perceptive perspective and therefore deserves due consideration and respect.

Let me now see what the words in the title of this article mean to us. In spite of the efforts of some writers to pass off India as a subcontinent to knock out its claim as a nation India has persisted as a nation and a cultural entity throughout history. All foreigners have counted it and treated it as such knowing full well the diversities and contradictions within this continent like vast stretch of land with its many religions, languages and customs. For the last century and a half,

¹ The Rediscovery of India From *Our Oriental Heritage* Vol I by Will Durant Chapter XIV ¶ 391

at any rate, it is politically also under one governmental rule, foreign or indigenous. Much more culturally than politically however, India has persisted, as an entity by itself, and it is with Indian culture that we are dealing with here.

Oftentimes, the two words, culture and civilization, are used synonymously. Here I may say that while civilization may include culture, the word culture has to do more with the intellectual, artistic, moral, and spiritual development and refinement of a people than with the progress in the material and social fields. But in common usage neither the word civilization nor culture can be exclusive of the other. Only some emphasis here and there can and may differ.

It is very difficult to define cultures and much more to characterise them or categorise them when they belong to different peoples and different periods. Culture is however the advance and/or progress human beings register over and above the instinctive activities of body and mind of the animal. Traditionally speaking in common parlance in India, literature, music and arts and progress in them mark off man from other animals. In another context, Dharma, the sense of following the Law and doing one's duty is the mark of human culture.

Culture is never an isolated or exclusive growth. As people of different cultures contact each other or come together it serves as a stimulant for exchange of traits and aspects of the respective cultures with each other, such exchanges are often conscious as well as unconscious. India in the course of her four or five thousand years of pre history and recorded history, had had a number of vicissitudes and also contactual adventures with others, in the process of forging her own culture, with some distinct traits which can be discerned to be dominant. Scholars and writers on this development of the cultural aspects of India's history, differ in the matter of emphasis on the sources of culture. The main strands concerned are the Indus Valley Harappan, the Dravidian and the Aryan. The main distinctive traits of Harappan culture have yet to come to light fully while those of the Dravidian and the Aryan cultures are sufficiently known. The latter two are so intermingled, both ethnically and culturally, that it is wiser to name our present Indian culture as Aryo Dravidian or Dravido Aryan. If we as Indians today shed our superiority and inferiority complex and cease to be emotionally meticulous as to which strand of culture comes from which source, it should be sufficient for all practical purposes to name our culture as Indian and/or Bharatiya Sanskriti and look upon it as our common heritage. Ganga and Yamuna have different sources, no doubt. But after the Triveni Sangam of Prayag at Allahabad we have a single flow ploughing across the land and rushing to join the sea. So too our Dravidian and Aryan cultures having fused into the Bharatiya culture are embracing the whole of the culture of the human race in one grand synthesis of the future culture of *Homo Sapiens*. There are no doubt some other strains, Grecian, Roman, Persian, Scythian, Chinese, Hun and others but they cannot be said to be of such consequence as to make any significant difference in our treatment of the present subject. The Western cultural influence is too recent for the purpose of our treating the subject in hand since it deals with Indian culture as such and as it is and its attitude and tendency towards world affirmation.

Now what is the meaning of world affirmation and world negation ? Can there be, for instance, total world affirmation and/or total world negation ? To speak in general, and in concrete terms a human being consists of body and mind, the physical frame with the consciousness ensouled in it. Both together indivisibly make a man. Neither the body nor the soul or spirit or consciousness or mind are available separately for our purposes to be designated as an entity possessing culture. World affirmation and/or world negation can therefore be thought of only in terms of more or less emphasis on the external world of physical matter and/or emphasis on the internal world of man's consciousness. Man is a creature living simultaneously in the external world of matter which he cognises through his senses, and in the internal world of consciousness which consists of sensations, ideas, thoughts, emotions, and so on. The separation of one from the other is death and is the cessation of the entity called a human being. All this takes us to the conclusion that when we use the terms world affirmation and world negation we mean over-emphasis on one or the other, which would lead to a fatal imbalance. In the back of our minds we prefer a balance between the two emphases, so that a man perfect in body as well as perfect in mind may be conceived as the ideal human being.

In India we have two Sanskrit words, *Pravritti* and *Nivritti* which connote respectively, world affirmation and world negation. *Pravritti Marg* means the path of world affirmation, which means the way which emphasises life and activity in the external world of matter. Similarly, *Nivritti Marg* means the way which emphasises life and activity in the world of inner consciousness, and somewhat away from the external world of matter. But neither of them are expected to be exclusive of each other as that means the evaporation of the entity called man, in whom both are indivisibly together.

Sometimes, instead of the word world negation, the word 'other worldly' is used meaning thereby 'life after death' in the next world. The belief in heaven and hell, and in rewards and punishments for one's deeds in this world and life as in the next seems to be responsible for the concept of other worldly. It is current more in religious and sacerdotal language, since most religions believe in that kind of system of retribution. Practically all religions are 'other-worldly' in the sense of emphasising renunciation, life of austerity, suppression of the life of sensual pleasures and so on. For our purposes here, it would not be too farfetched to interpret 'other worldly' to mean the inner world, the world of consciousness within.

I do not know if we are justified in characterising a whole culture or a certain philosophy, either as world affirming or world negating or other worldly. These are attitudes of individuals towards life and the world around them. They vary in individuals in a single life time according to vicissitudes, environment and circumstances. One and the same culture and/or philosophy prevalent in a country or region characterised by observers and writers as world affirming or world negating is found producing men and women who are quite the opposite of what the particular culture or philosophy is supposed to advocate. Different periods of history of a single country too are found to give rise to persons who are world affirming or world negating.

inspite of the fact that the culture or philosophy of that country is known to be otherwise in the eyes of some writers. The point therefore I want to make is that it is not primarily the culture or philosophy that makes the people of a country world affirming or world negating. It is the individuals, especially the leaders of a people who set the pace in this matter, driven by the evolutionary urge, genetic influences, traditions, challenges of the age and the need of the Zeit geist. The influence of the respective cultures or philosophies is secondary, these cultures and philosophies are themselves influenced by powerful personalities in their turn. I may here make a general observation that all religions, philosophies, and cultures have elements in them emphasising both world affirmation and world negation in different proportions, since they have before them the whole man consisting of both body and mind together as a single entity. It is only certain cults or sects or groups which can afford to emphasise disproportionately world affirmation or world negation, according to their own view of the dominant importance and value of one or the other. Those however who seek and emphasise the perfection of man as such have to attach equal value to both the worlds, the external as well as the internal, in a kind of divine harmony.

India has thrown up from time to time men and women who have excelled in world affirmation, that is Pravritti Marg as also persons who have predominantly followed Nivritti Marg, depending upon their own Swabhava, innate tendency and Swadharma, natural urge of duty as also the call of the age in which they lived. They have enriched India's history with extraordinary examples of vigorous action of world affirmation, building empires, contributing to science and arts and literature in an ample measure. Similarly, some others have led lives of renunciation, of contemplation, shunning the gaze of the world, and setting examples of balanced and limited world negation. There are also great path finders who have valued both Pravritti and Nivritti equally and lived an exemplary life which could be called Pravritta Nivritti or Nivritta Pravritti. For example Gandhi in our own time.

In essence, world negation means shying from a life of action, tendency to escape from the problems which normal life poses, seeking a refuge from the existential responsibility of living in the day to day world and shrinking in a cowardly manner from the duties that have to be performed by one who has a body to preserve, a mind to cultivate, a potentiality to develop and an obliging society to serve. On the other hand world affirmation would mean a going forth actively, willingly, vigorously prompted by the natural urge of evolution for the manifestation and expression of energies and faculties man is endowed with and aiming at the mastery both of the material world outside and the mental world inside.

When one compares these two attitudes towards life and its problems one finds that a total world negation is an impossibility since man is an embodied being. The very fact that one is born and is breathing casts upon him the responsibility not only to live but to grow, to develop all the potential energies, physical, vital, mental and other with which nature has endowed him. The Gita says not even for a moment can a man abstain from action. In fact even abstinence from action is

itself an action ! So, a minimum of world affirmation is inherent and compulsive in the situation. Total world negation therefore is an effort against, what we today call the natural cosmic forces. Total world negation can only be a concept a notional thing. It will lead to inertia insanity a cessation a total extinction. It may however be argued that world negation does not mean that but it means the partial sacrifice of world affirmation in order to progress quickly in the world of what is called the spirit. That category of world negation is quite different and it only means while one is giving the minimum of what is due to world affirmation he prefers to exercise his choice of progressing faster in the spiritual dimension. It must be remembered however, that no anti life culture or philosophy can have any chance of continuity much less of growth and vigorous expression. Even an attempt at building up an anti vital culture is sure to lead to suicide.

The web of Indian culture consists of many a variegated warp and woof. It is being woven for the last five thousand years. It is like a perennial stream wending its leisurely way welcoming bigger and smaller streams as it goes along to swell its volume but not allowing them to affect its own basic quality. Sanātana Dharma is a fitting name given to the religion of the land as Sanātana means perennial. No other culture has gone through such a variety of vicissitudes and so many crises in its long career. Nor has any other culture had had to adapt itself to so many adverse circumstances without losing its soul and basic attitude. No other culture gave rise to so many protestant paths within its fold and had the capacity to reabsorb them or to give them an honourable place. No other culture has been able to stimulate other cultures without trying to brow beat or convert them. Finally no other culture has been able to change its very gods—the Vedic gods—and yet retain its fundamentals without any scratch or injury. But all these aspects are not the main subject of this article. I have to see how far and to what extent and in what respects Indian culture stands for world affirmation and for making human life an adventure in the realm of the physical vital mental moral aesthetic and spiritual activities of humankind.

A panoramic view of Indian culture reveals that there is an obstinate and unyielding continuity, a marvellous and ceaseless vitality and a rare creativity all its own. Here continuity does not mean a mere mechanical inert mountain like existence. It is a continuity of living and vibrant existence with an unmistakable identity inspite of all the intermediate changes. The hoary R̥gveda was composed by seers thousands of years ago. It is chanted today by thousands with the same—not merely similar—intonation and emphasis and is being interpreted in terms of modern thought and expressed in today's idiom. The Upanishads, a probe into the inner depths of human consciousness, carried on for centuries in the Ashrams in remote forests are today inspiring not only Indians but savants and saints abroad. Moral standards set by epics like Rāmāyana and Mahābhārata are current coin for the whole population of the day.

The main characteristic of vitality is to breathe and live vigorously continuously, rejecting what is not healthy and assimilating what adds for energetic activity. There

have been ups and downs in the history of the culture of India, as high and low as the contours of the Himalayas. In spite of invasions by cultures of Persia, Greece Islam and now of Europe, Indian culture, while exchanging some traits here and there has been projecting itself and fighting its way to assert its originality and identity. Its vitality is also visible in dealing with rebellious and reformist elements within itself. By yielding to the reformist trends necessary for its own life and growth Indian culture has shown its plasticity as well as its adaptability.

After having said something about the continuity and vitality of Indian culture I would add a few observations about its creativity. It is something higher in quality which do not by themselves presuppose creativity. It shows originality and has the capacity to project new theories set new trends in thought and action which by themselves in their turn become the sources of further branching and blossoming. Over the ages, in the several fields of human thought and activity we can discern the signs of creativity of *Ātman* (Spirit) is very original of metaphysics the concept and description of *Ātman* (Spirit) is very unmoving. It is beyond all the dualities beyond space and time supra dynamic yet unmoving because the *Ātman* is at every point of space and in every moment of time. The *Ātman* (the spiriton in the case of individuals) is something like the last particle the physicists are hunting after. It is pure and simple energy with infinite very effort to see it changes it. It is beyond words yet it can be potentiality in the aggregate. The Upanishad tells us, 'That thou art ! Further, the ancient Rishis say that it cannot be described. It is beyond words yet it can be experienced in the inmost being in the course of spiritual discipline during meditation. In the field of religion (Dharma) philosophy and morality the truth as enunciated by the ancients is only one though different people call it differently. At the same time that Truth presents itself or rather manifests itself in the cosmic projection according to Law and a certain Order. That is the moral order of the universe the *Rta* (*Satyam Rtam*) of the Vedas. No religion can call itself a religion unless it believes in the moral order of the universe. Even Einstein the greatest of modern scientists said 'God does not play with dice' that means that there is nothing like chance or accident or caprice everything is subject to Law and a certain Order. With this basic truth *Ekam Sat Vipra Bahudhā Vadanti* as the foundation many are the Darśhanas (Philosophies) and cults and creeds which flourished in India and some of them vigorously continue to do so even today. Though the seeds of most of them are to be found in the Vedas and the Upanishads one cannot but concede that the creative genius of the founders of many of them had had their share of credit in promoting them. The three Achāryas Shankara Ramanuja and Madhva were not only great philosophers mystics and commentators but founders of cults which are Vedic but differing from each other and creative in their own way. Yoga Tantra Veerashaiva Vaishnava and Bhakti schools are creative in many of their aspects. Even in modern times, in this field we have had the Sikhs the Brahmos, the Arya samājists and some other smaller cults which can claim some creativity. The Shramana culture which was there earlier than the advent of Buddha had some

very characteristic features, prominent among them were the emphasis on Ahimsa and the cult of self control and renunciation or Sannyasa. Today Jainism represents those features and some more in addition especially the theory of Syādvāda or Anekāntavāda. Buddhism is not directly traced to the Vedas on account of its *anicca anatta* and *dukkham dukkham* theories, it was a protestant religion against the evils of animal sacrifice and stress on heavenly happiness which had reached unseemly proportions in the India of those times. Sanātana Dharma has outlived Buddhism after absorbing the essence of it and after giving Buddha an honourable place as the ninth Avatār (incarnation) in its rich and varied pantheon. But Buddhism was original and creative in its rationality of approach to life's problems in its deep penetration of the psychic area of human consciousness for effective control of the mind in its democratic and mass based organisational set up and in its first ever missionary activities. Many are the schools of Buddhism which sprang up in the whole of South East Asia since Buddha started his Dharmā Chakra Pravartana in *Mṛgavāna* in Sarnath about 2550 years ago.

In the matter of the social structure and the ordering of individual life in accordance with natural urges but with a view to disciplining the same for higher social and spiritual purposes Indian culture has contributed substantially and creatively. As early as the Rīgveda, the basic fourfold social structure was registered in the Puruṣa Sūkta consisting of the Brahmin, the Kṣatriya, the Vaiśya and the Śudra. It was already in vogue. Mr Gerald Heard in his book *Man the Master* 1942 (P 145) refers to it as quadritype organisation of society. He writes: 'It would seem then that there have always been present in human community four types or strata of consciousness. We have already spoken of the first level. There are the eyes or antennae, the emergent seers and sensitives; below the eyes are the hands, behind the forebrain are the motor centres. The two mental classes below the seers, the upper and the lower middle classes, the politician and the technician.' He reminds the West that the Aryan Sanskrit sociological thought which first defined and named this fourfold structure of society is as much ours as India's. In the beginning it was never a rigid watertight and compartmental system. It is another matter that the Varna system deteriorated on account of various reasons into a rigid caste system which ought to be recast with a view to equality, brotherhood and human dignity. But speaking as I am doing about the creativity of the Indian mind, it was one of the perceptions of India that four functional (not hereditary) divisions are natural and necessary for a compact community of human beings to live and prosper together. Similar is the Ashram Dharma prescribed for ordering of individual lives, namely: Brahmacharya upto 24 years (celibate life as a student), Grihastha upto 48 years (Married and householder's life), Vanaprastha upto 72 years (retired and life of spiritual discipline) and finally Sannyasa till death (a life of total renunciation and civil death). That the system has broken down is no fault of the original seers. The elementary principles on which the divisions are based still hold good because they have taken into consideration the basic vital growth of man, rise and decline of his energies and the needs and debt to society a person owes.

In the field of politics and political life, there is ample evidence of the type of Greece as early as Buddha. There were federations of republics such as Vaishali in Bihar as the centre. In fact, some of the procedures of conducting Buddhist Sanghas were derived from the procedures in the republican assemblies. Ballotting, putting to vote thrice were current. The significance of voting thrice consists in agreeing or dissenting physically, orally, and mentally (Kāya Vāchā manasā). Indian polity is a big branch of study by itself. Absolute power was never vested in the King. He was bound by Dharma and advised by the Mantrīes advisers. There were popular remedies like Hartal and exodus by people against tyranny. The self sufficient and self ruling village republics of India continued to function through centuries till the British destroyed them for concentrating power in their own hands. Kautilya's 'Arthashastra' with all its archaic features is still a text to be studied to know not only the politics of the second and third century BC but also the economics of the day. There does not seem to be a similar treatise about economics though India had not only its own economy, its industries and commerce but it was also trading with its colonies and with Europe and the then known whole world.

This is not the place where I need go into the history of the positive sciences like mathematics, physics, chemistry, engineering, astronomy and so on. Suffice it to say that till the end of the 18th century India was in the forefront in these matters and she was the envy of the world. If India become a back number after that, it was not because India had a culture or philosophy which lacked world affirmation but because along with the whole of Asia it lagged behind in science and technology and the new way of harnessing natural energies like steam and electricity and their use in industrialisation. The people who built large empires, colonised and earned their culture across vast stretches of land and water irrigated on a large scale by building long canals, and who have great architectural and sculptural temples to their credit, and who wrote epics of immense length and of supreme literary beauty were very much a people who loved the world as it is and who tried to make the most of it by improving it for living happily and in joy. Indian alchemists, like those in other countries sought to turn baser metal into gold and in the bargain, developed chemistry, Rasashastra. In trying to hit at the secret of joyful long life, they founded Ayurveda, the science of health and strength. They called themselves 'amritasya putrah' the children of immortality they blessed each other with the invocation 'Live thou for a hundred years' (Jeeveta Sharadah Shatam) not the meagre biblical seventy in Indian literature there is nothing like a tragedy. Tragedy can have no place in God's own world. Things must end in joy since they must have begun in joy. Even now life begins in love and creative joy and the constant endeavour is to live in joy and even to die in joy welcoming death as a natural law of life itself.

I have already said that all religions and cultures have something of world affirmation and world negation in them. The question is about the dominant note and the use the people of the respective cultures make of it. Man constituted as he is is exposed to both sorrow and happiness, defeat and success, to moods of exaltation and depression to pessimism and optimism and so on. There is fundamentally a greater

stress in Indian culture on spirituality and inner life and the joy abounding, resulting from emphasis on building up the inner spiritual armour, but that should not be mistaken as world negation or negligence of the life of the body life mind complex. India's history, her contributions to world culture, her achievements in every field of human activity, from agriculture and dietetics to the attainment of union with the universal soul, are a standing refutation of such a conclusion. The spiritual armour is not merely for defence, it is also for the purpose of vigorous going forth. Yoga in Upanishadic terms is for reaching the highest peak in consciousness in a joyful venture. But as and when a man takes to the various techniques of yoga they fortify the body the life forces and the mental energies. I may now quote a few passages here and there from the vast store of ancient literature the world affirming and inspiring invocations which once heard, would keep ringing in the ears as perpetual reminders.

I may begin with a story. The Guru in an Ashram was asked, 'whence is this multi coloured, many powered universe in which is cast our living in which we live and move and have our being?' The Guru pointed at a neighbouring Banyan tree and asked the inquiring questioner to bring its tiny red fruit. He brought it. The Guru said, 'split it.' 'Yes I have split it.' The Guru asked 'what do you find in it?' 'Innumerable small white seeds' he said. The Guru asked the questioner to pick up one of them. 'Yes, here is one of the seeds which can be hardly seen and handled' said the questioner. 'Split it and tell me what is inside it,' said the Guru. The questioner was very much intrigued and exclaimed, 'Gurujī, there is nothing inside the seed.' The Guru called the questioner nearer and whispered 'It is from that NOTHING that all this has emerged. The Ātman is tinier than the tiniest and mightier than the mightiest. The Ātman is very much the essence of your consciousness the power to know which is more important than the power to be. Being has meaning and significance only in being known.'

Being is one and indivisible and perfect. whence then is this becoming? Being and Becoming are not different from each other. He it is who sees and knows the truth, experiences Being in Becoming and Becoming in Being. Has not the ancient Rishi said 'Poornam adah (Being) poornam idam (Becoming) poornāt poornam udachyate, Poornasya Poornam ādaya poornam eva avashishyate. Thrice has the Rishi repeated that this Becoming that has emerged is as perfect as the Being from which it has emerged, since at every moment of its seemingly imperfect existence, it is perfect according to its own law of existence. Is the sapling of a tree imperfect because it is not yet a tree or because it has ceased to be a seed of that tree? Perfection and/or imperfection, or for the matter of that all dualities are impositions and projections of our limited minds on the perfect Reality that exists all the time and in even an atom of existence.

Yes there is baffling variety and confusing multiplicity all around in this ever changing world of things. But all this is but the abode and happy home of the one Reality—call it Isha or Brahma or God. *Ishāvāsyam idam Sursam.* If this is borne in mind as a constant perspective 'mine and thine become things of the past and you are in a position to enjoy life in a spirit of freedom.

You are here, very much born and bred as a human being with a bunch of potentialities "Have the intense aspiration of living a full life for hundred years developing your potentialities and rendering back unto humanity and the world what belongs to them Thus living, you fear not the bondage of Karma, since you are acting as a free agent of the divine—*Kurīanneweha Karmāni jīvevisheta Shatam samaha Na Karma lipyate nare* thus does the Rishi of Isha Upanishad assures us The acme of spiritual living but with a balance between world affirmation and world negation, as well as a synthesis between the worldly material life and the inwardly spiritual life is very ably, frankly, and splendidly advocated by the Isha Upanishad Those who care not for the spirit and the spiritual life, the soul killers, (*Ātma han*) would be condemned to a life of darkness and ignorance as they merely hover around the periphery of Reality says the same Upanishad It is the Spirit, the primordial intelligent Energy which has ordered the movement and life of the millions of universes by laying down the LAW, the moral order (*īathatahyato vyadadhat shasvateebhyah samabhyah*) That law enfolds and embraces both the worlds the outer material world as well as the inner world of consciousness He who confines himself to the gross materialistic world and is caught in its lures would be always groping in the dark for the right path But what is most important in the case of this Rishi of Isha is that he condemns strongly those who pursue the inner path of the spirit to the exclusion and disregard for the outer world of matter and the senses They who pursue Vidyā to the exclusion of Avidyā consign themselves to darker regions, the Rishi asserts But he does not stop at that He comes forth with a brilliant flash of intuition and says he who knows the proper place of both Vidyā and Avidyā and their inter relationship, gets over the world of pain and death and enters the world of immortality and joy by means of his total, integral, synthetic view and wisdom *Avidyaya mrityum teeritva vidyaya amritam ashnuते*

There need not be any doubt that the life of the spirit and the resulting inner joy peace, and happiness which are independent of circumstances and which are not derived from any external material things, events or men and women in the midst of whom we live and move, have an intrinsic attraction all its own All the pleasures of the flesh, which are derived through the senses have naturally a vice grip over us It is but natural that it should be so But the sense of slavish dependence on them, the constant fear of losing them, the sickening anxiety to secure them at all costs as well as their fleeting and fragile nature are revolting to the dignity and the freedom of the spirit of man Once a man becomes aware of his basic consciousness as an entity which can live and stand by itself in its simple, pure and blissful awareness he would begin to strive to rise above the temptations of the flesh Man in his basic majesty would always like to be the master, both of the outer and the inner world Everything derogatory to this mastery would, to that extent, make him feel less of a man Spiritual life and disciplines leading to it are for realising not only the innate independence of the spirit but also for realising the unity of life and spirit everywhere As a result of that identity love would prevail in all and every relationship of man

Lest this may tempt men and women to withdraw themselves from the work a-day world, an ancient sage reminds us by saying no doubt, sporting with ones own self and being self absorbed is a great achievement but mind he or she is greater among the knowers of Brahma who is *Kṛiyavān* full of benevolent activity *Atmakreedah atmaratih (Kṛiyavan) esha Brahmanidān varishthah* The Gita too endorses this view If not for anything else, the yogi engages himself in activity for the welfare and elevation of the people '*Lokasangraham evaṁ sampashyan kartum arhasi*' Selfless, without attachment to the fruit thereof is the incessant action of the perfect yogi for the good and liberation of the people This is the godly poise divine action and the perfection of the human psyche

To crown all, the Upanishadic sage bursts into an ecstasy of a rare quality and says unburden yourself of the theory of Karma free yourself from the obsession of the original sin and ignore the ideas of fate and of rewards and punishments It is from and out of pure and unbounded joy and delight that all this has come into existence it is on account of joy and for delight that all live and move and have their being and ultimately all merge in the infinity of joy and ecstasy If the void (*ākāśha*) were not suffused and full of joy and delight who could have been able even to breathe and who could have lived? *Anandat hi eva khalu māni bhūtaṁ jayante anandena jātaṁ jeevanti Yadi ākāshe ānando na syāti ko na anyat ko na pranyat?*

Joy and delight uncaused uninhibited spontaneous and undepending on others is the very nature of Existence It is that Existence which calls every conscious creature to its own bosom It is the purest form of optimism the clearest sign of world affirmation and the sweetest invitation to an active life of creatively joyful achievement

Farewell To India

One cannot conclude the history of India as one can conclude the history of Egypt, or Babylonia or Assyria for, that history is still being made that civilization is still creating Culturally India has been reinvigorated by mental contact with the West, and her literature today is as fertile and noble as any Spiritually she is still struggling with superstition and excess theological baggage but there is no telling how quickly the acids of modern science will dissolve these supernumerary gods Politically the last one hundred years have brought to India such unity as she has seldom had before partly the unity of one alien government partly the unity of one alien speech but above all the unity of one welding aspiration to liberty Economically India is passing for better and for worse out of medievalism into modern industry her wealth and her trade will grow and before the end of the century she will doubtless be among the powers of the earth

We cannot claim for this civilization such direct gifts to our own as we have traced to Egypt and the Near East for these last were the immediate ancestors of our own culture while the history of India, China and Japan flowed in another

stream, and is only now beginning to touch and influence the current of Occidental life. It is true that even across the Himalayan barrier India has sent to us such questionable gifts as grammar and logic, philosophy and fables, hypnotism and chess, and above all our numerals and our decimal system. But these are not the essence of her spirit, they are trifles compared to what we may learn from her in the future. As invention, industry and trade bind the continents together, or as they fling us into conflict with Asia, we shall study its civilizations more closely, and shall absorb, even in enmity some of its ways and thoughts. Perhaps, in turn for conquest, arrogance and spoliation, India will teach us the tolerance and gentleness of the mature mind, the quiet content of the unacquisitive soul, the calm of the understanding spirit, and a unifying pacifying love for all living things.*

* Extract from *Our Oriental Heritage* Vol. I by Will Durant Chapter XXII Page 633

Ascetic Tradition : Nivritti Marg

Dr G S Ghurya

Asceticism and monastic organization are two unique contributions which Indian civilization has made to the common stock of culture. Asceticism concerns the theory and practice of individual conduct. Monastic organization is a special aspect of social organization in general.

Asceticism is a whole complex of traits whose main content is formed by some kind of bodily mortification, religious discipline, and withdrawal from life both mentally and physically. Its essence lies in passivity as contrasted with activity and in renunciation as opposed to absorption in worldly life. Asceticism as an individual practice gets modified to some extent when it brings together more individuals than one. Two or three ascetics living together or moving together demonstrate that the ascetic ideal of complete withdrawal is already partially defeated. They begin to find some kind of habitation a necessity. Thus habitation forms a monastic centre. There emerge rules to regulate life at the centre. Monastic life leads to the endeavour of creating social organization peculiarly fitted for the ascetic life. Thus asceticism leading in its growth to monastic life creates the paradoxical phenomenon of social organization for those who not only negated but also renounced social connections and individual wants.

Asceticism as characterized above was practised neither by the ancient Egyptians nor by the Babylonians. Iranian civilization inveighed against it. In India as will be seen in the sequel, 'munis' or ascetics seem to have been a component of its earliest culture. They were even the favourites of the mighty god Indra. Indian cultural tradition has always looked up to and almost idolized a number of life-long celibates renowned for their self control and spiritual development. It is both interesting and instructive to note that the traditional list of the great life-long celibate ascetics stops with two persons who must have lived about the end of the 9th century B.C. to about the middle of the 8th century B.C. They are Shvetaketu and Rishabha. Shvetaketu is very well known for his philosophical contributions, and Rishabha seems to have started the school of thought, ascetic and lay which in the hands of Mahavira culminated in what is known as Jainism.

The theory of the four 'ashramas' or stages of life which has characterized Hindu thought ever since seems to have crystallized into a regular system sometime before Buddha and Mahavira. According to the 'ashrama' theory every Hindu male is expected to devote the latter half of his life to religious pursuits.

leading to and ending in complete renunciation. The third stage of life may be described as qualified asceticism of social significance. It is the life of the hermit who may have his wife with him. Both of them devote themselves to the practice of austerities, the hermit himself, in addition, instructing those students who care to come under his tutelage. The last stage of life extends the content of asceticism. In it the hermit is turned into an individual abodeless mendicant wholly given to the practice of austerities. With this course of life alone can a Hindu secure his release from mundane life.

The ideal end is salvation, and the ideal type is a person who prepares himself by systematic study, enters into and lives the full life of a householder, retires to the hermitage to practise austerities and finally selflessly wanders about as a mendicant friar wholly absorbed in bodily mortification and spiritual contemplation.

The scheme of life of our stages continued to be held up as the ordained type in Dharma literature upto a very late date, and even now Varnashramadharma duties of caste and ashramas, is almost another name for Hinduism. When the scheme of four fold stages was evolving an earnest philosophical quest occupied the best minds in the age of the Upanishads. Not only common people but even earnest and intelligent souls lived the lives of householders till the end. They did not think of the stages of hermithood and mendicancy. Some of them even advanced theoretical justification for their course of life. Naciketas is perhaps unique among all the Upanishadic personages. He is the only one who is represented as having confronted the god of Death and secured the highest philosophical knowledge from him. He was the brother of the famous Shvetaketu who was not only a Brahmovadin but a life long celibate. After obtaining enlightenment from the god of Death, Naciketas instead of renouncing the world continued to carry on the entire duties of a householder's life. That a householder's life properly lived was an adequate spiritual preparation is an opinion voiced here and there in the Upanishads.

Bhagavadgita lays down the philosophical basis for the householder's life being considered the most appropriate spiritual preparation for future life. Living the householder's life, doing all its ordained duties in the spirit of renunciation and in devotion to God is proclaimed as the most desirable and proper form of life. A person living such a life is declared to be a Yogi. But he is not a yogi of the ordinary run. He is significantly called a nishkamakarmayogi that is one who performs one's duties without any thought of consequences in oneself. Disinterested and dispassionate householder is thence an ideal type. In actual living though not theoretically it supplants the older type represented by the life of four stages. Some very telling dialogues in the Mahabharata drive the lesson home. One may refer to the discourses of Dharma the hunter butcher (Vyadha) and of Tuladhara the Vaishya. This ideal type was finally installed in its place by Rama of the Ikshvaku race by his life. It is well known that Rama is not only looked upon as an incarnation of Vishnu but, in the company of his wife Sita, he forms one of the most popular deities in Hinduism. It is in keeping with this cultural development that one comes across only stray examples

numerically very insignificant indeed of persons in the fourth stage of life. The life of four stages as an ideal type looms in the distant background and that of the disinterested householder completely fills the foreground.

The world at large knows Buddha, an illustrious son of India to be the first important ascetic. It also knows that he proclaimed asceticism as the true and the only path of salvation. Mahavira the illustrious son of India with whom is associated Jainism was also an ascetic. He, too, had declared complete renunciation as the right and only norm of conduct. Both in Jainism and Buddhism, ascetic life as the only path of salvation has remained a cardinal point. But is not known to the world at large that long before Mahavira and Buddha, there were Indians who were not only ascetics themselves but also ready to convince others that renunciation and withdrawal from the world was the only right conduct of life who have been long enshrined in Indian tradition as spiritual personalities and benefactors of the human race. At least three or four of them are known to have been Upanishadic personages and thus referable to a time before 900 B.C. One of them Sanatkumara by name already figures in one of the two oldest Upanishads as a person entitled to divine honours. Another the much more popularly known Narada appears in the same Upanishad as the disciple of this Sanatkumara intent on receiving higher knowledge. The life long celibates *nausthika brahmacari's* as they have been called led a thoroughly mendicant life of renunciation carrying enlightenment wherever they went. They were so idolized that three of them figure in one list or the other of God Vishnu's incarnations. And one of them, Dattatreya is actually installed as Deity and received regular worship in some parts of India.

The life of renunciation and withdrawal led by the life-long celibates Sanatkumara and others was not a mere aberrant way of life favoured by quixotic persons or cranks. That a student on completion of his usual term of residence with his teacher may not relinquish his course of studies and return home to settle down as a householder but may continue to be a life long celibate student is envisaged in an early Upanishad not only as a possibility but also as an alternative pattern of life. In one of the two oldest of the Upanishads it is very clearly stated that wise men of old to follow their pursuit of search for the Absolute, relinquished all desires. In brief they took a life of complete renunciation and withdrawal from the world.

In the Jabala Upanishad, in which the life of four stages is for the first time distinctly laid down there is an unequivocal assertion that one may take to the life of a mendicant the very day one feels detachment towards the world, may be from the householder's life or even from the studenthood stage. The life long celibate leading the life of renunciation without ever entering that of a householder is an ancient type which is here acclaimed as an ideal type side by side with the one that goes through the four stages of life. Later when the ideal type of the disinterested householder supplanted that of the four stages of life the life long celibate ascetic type continued to be recognized as an ideal type alternative to it.

Indian culture non Buddhist and non Jain may be said to be the only culture which has acclaimed two ideal types either as alternatives or as complementaries from very early in its history till to day.

Buddha's main contribution to asceticism in general and Indian asceticism in particular is the organization of monastic order. The monk, who was only an ideal type, in his collective aspect of monastic order becomes an object of worship. The three refuges of Buddhism to which Buddhists offer self-surrender are Buddha, Dharma and Sangha. Sangha meaning collection or gathering is the totality of monks or the Monastic Order.

The tradition of the individual ascetic mendicant had become so deeply rooted in Indian culture that though a number of ascetic sects arose soon after Buddha's time as their names indicate they were not organized in centres. Even so late as the beginning of the 7th century A.D., as we know from Hsien Tsang's description of Northern India the two Shaiva ascetic sects that were prominent at that time do not appear to have had distinct monastic centres comparable to the Buddhist 'viharas'. The ascetics of the sects used to live in local temples. The first monastic organization of Hindu ascetics historically dates from the 8th or the 9th century A.D. when Shankaracarya accomplished his great work. He established four religious centres in four quarters of India and either established or reorganized ten orders of Shaiva ascetics. These ten orders have each a distinct name whose significance and origin are shrouded in mystery. Every ascetic, thenceforward had not only his ascetic name but had further a sort of a surname in the form of the name of his order. Thus asceticism under Shankaracarya's aegis took a further step in organizational technique.

The great significance of Buddhism for asceticism comes out in the history of that religion in China. The Chinese in their long pre-Buddhist history do not reveal the prevalence of ascetic practices. Both Kung Fu-tze preached a life of duties in society and either directly or indirectly condemned that of renunciation. Buddhism had its heyday in China during the Tang Dynasty but had reached there about the beginning of the Christian era. The School of Inwardness as the Chinese designated what one would call the school of meditation is said to have reached China by the sea route about A.D. 525. The founder of the school was a great Indian teacher known to the Chinese as Bodhidharma. Bodhidharma who worked in China till his death in A.D. 535 exhorted his followers to practise self-submergence. Since then till about the beginning of the 9th century, it seems not only did Buddhism spread but also monks grew in number and monasteries multiplied.

The year A.D. 844 is notable in Chinese history as the first year of harsh persecution of foreign religion. The persecution was so severe that even Buddhism cowered under it. For a few centuries the rulers of China sought to put a stop to the multiplication of Buddhist monks and monasteries. Monasteries were often broken up and their estates confiscated. Buddhist statues of bronze were melted down to be turned into coins. The monks and nuns of the monasteries were often required to go back to civil life and earn their living. It was not till the year A.D. 1019 that Buddhism was granted full liberty again. The great influence which Buddhist thought and life wielded on the Chinese people can be gauged from the fact that in the very year of liberation upwards of 230,000 men and 15,000 women entered Buddhist cloisters. Succeeding emperors, terrified at the situation, returned to restrictive measures.

Chinese culture, whether Buddhist or Taoist, came to accommodate the ascetic ideal type along with the ancestor-worshipping householder. But Chinese Buddhist asceticism does not seem to have developed either in the manner of indigenous Indian asceticism or in that of the *Indian inspired* asceticism of Christian culture.

Besides Indian culture, Christian culture is the only one which has recognized asceticism as a legitimate mode of life. Christian asceticism is known to have begun in Egypt about the 3rd or the 4th century A.D., and is associated with St. Anthony. About the end of the 3rd century it is believed that Anthony's life as a solitary ascetic was brought to an end by a number of disciples gathering round him. St. Anthony thus becomes the father of Christian monasticism. It was this type of monastic life that prevailed in Egypt upto the middle of the 5th century A.D. All later Christian asceticism and monasticism is traceable to it. The earliest of the ascetic and monastic orders in Western Christianity was the work of St. Benedict about the beginning of the 6th century A.D. He effected a permanently working adaptation of the monastic ideal and life to the conditions of Western races. The life to be led did not involve great austerity though it was self-denying and hard. The whole day a monk was occupied with the public celebration of the canonical office, reading and work.

For about 600 years, c. 550—1150 in Italy and other European countries monastic life based on the code of St. Benedict was the only type of religious life. This monastic influence continued to dominate the Church until the emergence of the Universities and the foundation of the Orders of Mendicant Friars in the second half of the 12th century. The close connection in general between the Universities and Christianity is testified to by the fact that they established chairs in Theology which came to be held by mendicant friars. Even more significant than this general connection is the direct papal support given to the University of Paris as the centre of orthodox theological teaching. The fully developed University of Paris by the middle of the 13th century was divided into four Faculties, three of them being designated 'superior' and one 'inferior'. The three superior Faculties were those of Theology, Canon Law and Medicine, the inferior one being that of Arts. The close connection between the ascetic-monastic aspect of religion and university life is seen in the Fellowship system of the great Universities of Oxford and Cambridge.

The Universities represented one aspect of the intellectual wave which was rather mixed being both religious and non-religious. The other aspect was formed by the scholastic movement typically represented by mendicant friars. The phenomenal spread of these mendicant friar orders shows clearly that they responded to all the new needs and ideas of the age, religious, intellectual, artistic and social. Monastic life before the rise of the mendicant friars was a self-contained unit. The monastery represented a community. No work done within it or by it, whether manual or intellectual, was directed to an end outside its walls. This is not to say that the monastery would not give relief to the people in the neighbourhood who asked for it, but that its primary concern was with itself and not with orders. Only with the emergence of a more complex society did there arise divisions and specializations in monastic life, of choir monks and lay brethren, of contemplative groups and of active ones. The sphere of

work of the new Orders of Friars lay normally outside the convent. They established themselves in the poorest localities of the growing towns and thus brought religion to the outcasts of society. In doing so, they not only supplied a need which the then existing clergy did not satisfy but also, by assimilating themselves to the conditions of the surrounding life created a fraternal feeling in the hearts of the destitute.

The development that took place in Christian asceticism about a century before the founding of the Orders of Friars is even more interesting and instructive than the one in the sphere of work of the older monastic life outlined above. The challenge of Islam not only in the Holy Land but also in Spain brought into existence at least three Orders of monks, which either at their inception or in their early history became military and militant. The Knights Templars, an Order founded in A.D. 1119 was from the very outset military and militant. Its avowed purpose was to undertake the pious task of protecting the pilgrims who after the first Crusade flocked to the Holy Land and to Jerusalem in particular. Their membership was mostly ascetic, married people being admitted only exceptionally. The extent of their active participation in religious wars is indicated by the fact that their history is generally declared to be the same as the history of the Crusades. The Order of the Knights Hospitallers of St. John is perhaps a little earlier in origin but was regularised at about the same time as the Order of the Knights Templars. Its avowed purpose was to provide hospital and nursing service to the pilgrims who visited the Holy Land. The Knights soon found that their service to the pilgrims necessitated their taking up arms, and they became an aggressive military force. From about A.D. 1137 they began to take active part in religious wars. And it is remarkable that when Saladin the Sultan of Egypt, began his systematic conquest it was the members of the Hospitallers and other military Orders that alone gave him stiff resistance. The history of these militant Orders bears further resemblance to that of the Indian Sadhus in their mutual rivalry and fights. In 1254 the Hospitallers and the Templars actually fought on opposite sides.

It is well known that the Protestant reformation of Christianity not only protested against asceticism but also led to the despoliation of the monasteries. Protestant Christianity having rejected ascetic and monastic life altogether has acclaimed only one ideal type namely that of the householder or, better yet non monkish. Catholic Christianity however has continued its own and encourage the monkish type in spite of various vicissitudes and difficulties. The vitality of the ascetic ideal type as an integral part of Catholic culture cannot be better demonstrated than by the fact that within twenty years of Martin Luther's burning of the papal bull of excommunication was founded the most significant and perhaps the latest of the regular ascetic Orders. And that is the Society of Jesus popularly known as the Jesuits. It was founded by St. Ignatius of Loyola in 1539. The wide ramifications both in the sphere of work and in the extent of territory which this ascetic order has made need not be entered into here. Their great significance is brought out by the fact that The Jesuit has no home the whole world is his parish. Mobility and cosmopolitanism are the very essence of the society. Catholic Christian culture has continued to be served by two ideal types—the ascetic and the non

ascetic The ascetic ideal type has exerted not only to spiritualize the other type but also to do selfless service in the cause of society

The Christian ascetic ideal, which has now remained as an ideal of Catholic Christianity alone and whose development has been more or less parallel with that of Indian Sadhuism, was first developed in Egypt Its Egyptian development was in its turn, as observed by Flinders Petrie and Rev G A Frank Knight inspired by Buddhist asceticism Flinders Petrie, the great Egyptologist in his excavation of Memphis, the capital of ancient Egypt, discovered in the Persian strata of that city pottery heads and figures of Indian type along with Scythian and Tibetan ones Pondering over Indian infiltration at Memphis through its Persian conquest, he observes 'The importance of the Indian colony in Memphis under the Persian Empire lies in its bearing on its importation of Indian thought, and the rise of the ascetic movement before Christ which culminated in Western monachism' This influence of Indian culture, according to him, culminated in western monachism through the medium of the communal form of asceticism which had already come into existence in Egypt by 340 B C Rev Frank Knight further specifies the Indian influence as having been associated with Buddhism and having been disseminated throughout Egypt by the end of the 5th century B C Commenting on the significance of this influence he observes 'the consequences were remarkable Monasteries or groups of ascetic devotees living together in a communal form and ordering their lives on rules laid down by Indians were established in Egypt by B C 340 It is in many ways probable that Greek Stoicism was not an indigenous Hellenic product, but merely infiltration via Egypt of beliefs derived from the Buddhist priests of India'

The development of the ideal types in Indian society forms a fascinating chapter in its history Here the history of the ascetic ideal type, the Sadhu, alone is presented

The ascetic ideal type began by renouncing the world and withdrawing from among fellow brethren It has slowly but surely developed into an ideal type whose main business in this world is twofold self realization and spiritualization of the lay brethren representing the older and selfless social service the newer, feature Provision for spiritualization and social service through the ascetic ideal type is a social experiment of high originality and great significance As long as the urge to ascetic life continues to throb in a fair number of human hearts so long will the needs of society spiritual and social, receive selfless attention and its members continue to be reminded of transcendental life

The Integral Yoga

Dr Sisir Kumar Ghose

Apart from occultism there is perhaps no subject on which so much nonsense has been written as on Yoga. Its recent ambiguous boom, especially in the West, has been a cause for both alarm and rising expectations. But surely Yoga's viability depends on stabler foundations than fashion. When non rational approaches to reality are again being touted it is as well to look at its time honoured tradition steadily and look at it whole.

In a world wracked by the rival claims of Science, Religion and Revolution, all three interpreted rather superficially could Yoga be the missing link, the key untied? As Sri Aurobindo once put it 'Yoga must now be revealed to mankind because without it it cannot take the next step in evolution'. Its relevance to the modern world and its crisis caused by a titanic technology and a devastated psyche should be obvious. A radical re thinking of our easy assumptions and of the human prospect has become mandatory. Yoga itself may require orientation. This is what Sri Aurobindo at once traditional and radical, has done. Holding on to the fundamentals, the unalterable laws we have to find a wider unity, flexibility and a harmony yet unachieved. Like everything else Yoga too evolves. The co relation of Yoga with human evolution individual and social, is part of Sri Aurobindo's world view or insight. Annexing epiphany to our inheritance not only in a remote Beyond but here and now, he has given the subject an extraordinary, optimistic turn at once this worldly and other worldly. A collective Yoga of fulfilment as the promise of the future a happier alternative to communism is his special gift in keeping with the Time Spirit.

Yoga is not something absurd, irrational, out of Nature. A verified psychological science it is in essence a special formulation of certain methods and powers of Nature. And since consciously or unconsciously all life is a Yoga of Nature whether they know it or not all men are yogis. Yoga only makes the motives and methods self conscious and thereby quickens them. No yogi speaks in the air. The authority is authentic because the yogi knows what he is talking about even when what he talks about crosses the boundary of the credible. It is the peak experience of culture and not a prolonged hypnosis.

Every system however carries its own limitation. Yoga is no exception. Too great a concern with details and specialised development has led Yoga away from the mainstream the totality of life. In the popular mind the respect given to it is mixed with a sense of the odd and the abnormal. As the ascetic stress is there to show often if not always Yoga is equated with a philosophy of world rejection. Another ambiguity is that if the yogi gains God he loses his hold on life, if he turns his effort outward

Nature For the alchemy of consciousness to succeed we have to pool the resources of the various Yogas and propose new aims and methods more integral This is what Sri Aurobindo has done in his theory and practice of Integral Yoga

Before any Yoga can be undertaken three conceptions of participants have to be admitted—God, Nature and the human soul In metaphysical language this would be the Transcendent, the Universal and the Individual For freedom to be real, the Transcendent is a must or 'given' But as the schools of devotion have not been slow to point out, if the Individual needs the Transcendent the opposite is no less true In fact according to its point of contact, its primacy, will be the type of Yoga we practise

India has roughly five or six schools Putting these in perspective, of an ascending scale, Sri Aurobindo seeks for the unifying factor that will give us a Yoga adequate for the age Starting from the body, the different Yogas gradually lead to the peaks of the Self beyond name and form

Starting from bodily postures and breathing exercises, *asanas* and *pranayama* Hatha Yoga selects the body and the vital being as its instrument of advance and realisation Raja Yoga selects the mental stuff *citta*, as its lever and aims at *samadhi* the state of trance The triple paths of Love, Works and Knowledge use some part of the mental being will heart and intellect as the starting point and seeks by its use or conversion to arrive at the liberating Truth, Beatitude and Infinity Each path more or less a one way track achieves great but limited results Also, characteristically each ends by denigrating the world each becomes exclusive and partisan What is achieved is co existence not concord

How to put and blend these divergences together? The non Vedantic Tantra was an independent system capable of extension But finally this too lost itself in the ritual and machinery At the same time some of its excesses and aberrations brought upon it much opprobrium An obvious difference between the Vedantic and the Tantric way (*sadhana*) is that Vedanta's way and method are all of knowledge the Conscious soul, whereas in Tantra it is the Will in Power the Nature Soul that is prominent Is any reconciliation between the two possible?

Sri Aurobindo would probably say Yes As he sees it, The Conscious Soul Purusha, is the Lord and the Nature Soul, Prakriti is his Executive Energy The emerging of the Spirit *tapas*, is the cause of things and their secret sustainer The self fulfilment of the Purusha through his Energy is the idea from which he starts The working of Nature in us it is not hard to see, is twofold higher and lower The passage from the lower to the higher is the aim of all Yoga This may be done through control rejection escape or, as in Sri Aurobindo by transformation The last obviously is the point and purpose of an Integral Yoga

Always it is through something in the lower the already evolved that we rise The Yoga can do this by activism and substituting the higher for the lower This means an entire reliance on the Divine a total surrender easier said than done In the action of the higher upon the lower one may notice three features of the Integral Yoga first it does not act according to a fixed system or successively secondly it accepts our nature as and where it is and without rejecting anything essential compels the rest to

The Sapta Rashmis of the Rigveda

Dr Vinayak Krishna Gokak

(1)

In this article, I wish to set forth my ideas regarding the sevenfold approach to Reality as adumbrated in the Rgveda. The sevenfold man has been occasionally referred to in early Vedic criticism. Among the ten possible interpretative approaches to the Veda set forth by ancient commentators, the Adhyatmic or spiritual approach is one. While some distinguished criticism has been produced on the basis that the dominant feature of the Rgveda is its spiritual meaning, I have not come across a systematic, hierarchical approach to the psychological functions of the gods outside of Sri Aurobindo. Sri Aurobindo clearly emphasizes the seven fold approach to Reality and it becomes a recurrent theme in his book, *On the Veda*. Indeed, a good deal of the material for the exposition of the psychological functions of the gods in this article is derived from Sri Aurobindo. But he does not set forth the seven fold approach in isolation and with emphasis as a philosophical method of the Rgveda. It has not therefore, been considered in its universal context so far. In fact, it has not even received adequate attention as one of the dominant meanings of the Rgveda. I have, therefore, attempted in this article to make good this deficiency.

The sevenfold approach can thus be one of the significant approaches to Reality, known to Mysticism. This approach of the Vedic religion maintains its own uniqueness when compared with Buddhism, Jainism, the modification that was known later as Hinduism, with Christianity, Islam and other world religions. The symbolism of the Vedic approach is so transparently psychological and based on such minimum assumptions that it can almost be regarded, not as a religious world view, but as a philosophical system like Taoism, Humanism, Marxism, Existentialism and the like. My primary interest in the Vedic approach, in the course of this article, will be confined to an exposition of the approach and to an estimate of its applicability in the context of any objects, individuals, situations or problems, contemporary or otherwise.

I should like to commence this article with the two verses I came across in the Rgveda, throwing considerable light on this sevenfold path to Reality.

Ani ye sapta rashmaysatatā me nābhīratatā

īritastadvedāptyaḥ sa jamitvāya rebhati

vittam me asya roodasi (Rgveda I 105 9 kutsa)

Bharatya Samskṛiti / 66

"Those which are the seven rays (of the sun), in them is my navel expanded Trita, the son of the waters, knows that (it is so) and he praises them for his extrication (from the well) Heaven and Earth be conscious of this (my affliction) '

*Suparnā eta āsate madhya āroodhane divaha
te sedhanti patho Vrikam taraṇtam jahva teerapo
vītam me aśya rodasi
(Rgveda I 105 11 Kutsa)*

'The rays of the sun abide in the surrounding centre of heaven, they drive back the Wolf crossing the great waters from the path Heaven and Earth, be conscious of this (my affliction) '

The first verse tells us that the navel of man is expanded in the seven rays of the sun The navel is the seat of the lower vital— our desires and frustrations and the impulses that come from the subconscious and the unconscious The centres called *maṇi pura swādhishṭhāna and mūlādhāra* belong to this region It is the conquest of the navel that leads to integral knowledge We are also told that the rays of the sun drive back the wolf crossing the great waters, from the path It is these rays that conquer the *paṇi* called Vala the king of the Subconscious and Vritra the king of unconscious The Wolf is a force that travels from these nether regions The Sun is the dispeller of all this evil

But what do the seven rays of the sun indicate ? There are references to the seven rays scattered throughout the Rgveda, but couched in varying imagery The seven principles which are symbolised by the seven rays and the seven streams of being are referred to as *sapta archiṣah* the seven flames or *sapta ratnani* the seven delights , *sapta gāvaḥ*, the seven cows or rays , *sapta dhenavaḥ* or *sapta mātaraḥ* the seven fostering cows, mothers or rivers *sapta Dhītajah* the seven forms of the Thought Principle , and *sapta vanhi* the seven words of the beatrix Goddess Vāk, the expressive power of Aditi

The seven Tatwās are the seven fundamental principles of existence These are psychological principles The Rishis apprehended the One Existence behind and above all things, — an unknowable and timeless Being Thus Deva is THAT,— the origin and cause of all things and the result as well He is builder of the worlds

The one is also TWO and he appears both as Being and Consciousness as Male and Female as Father and Mother of the Worlds He is also the divine son born into the Worlds He is Heaven and Earth, Mind and Body, Soul and Nature, Divine and Human, Mortal and Immortal

He is also the Two triple principles contrasted with each other Mind Life Body and Sat Chit Ānanda Between the two triple principles is the link principle—*Ritam* or the *Brihat* or *Mahan* All these seven principles apply themselves to each separate formation of Nature

The seven rivers or *mātaraḥ* correspond to the sevenfold substance of the ocean of being, the substance which is formulated in the seven worlds It is the full flow of these seven rivers which is the culmination of the entire activity of the being, the seven strands of all being These seven strands of being are *dhenavaḥ* or fostering cows or rivers The

mother of the gods, or cow unslayable, takes form as energy of conscious being on the seven planes of world action, which are referred to as rivers or fostering cows, created by herself. The seven rays or forms of the thought principle are just cows (not fostering cows), seven forms of the Divine Consciousness. These seven cows or rays, which are seven forms of the Divine Consciousness, have to be held in the waters of being. The seven cows have to drink the waters of the seven rivers. This is the consummation, the crowning glory of human life, according to the Vedic seers.

One can also venture the statement that no formation of Nature can be understood perfectly, no situation, event, object or person—unless we view it or him in its or his association with each one of these planes. Thus we know Mind in its entirety only when we apprehend its activity on each one of these planes. We see it as physical Mind on the material plane, as Nervous Mind on the vital plane, as Pure Mind on the mental plane, as Truth Mind on the archetypal plane, as the Mind of Pure Being Consciousness Bliss on the divine triple plane or *paramā paravat*. In fact, each event, object or person on the material plane has its counterparts or manifestations which are progressively subtler on the other six planes. It is only when we have grasped its significance in its sevenfold aspects or manifestations that we know the ultimate Truth about it, i.e. we know it comprehensively. We can even examine problems that have confronted the world for ages in this perspective, and realise what defect of vision has made it possible for them to defy any solution whatsoever.

Many hymns in the Rgveda refer to Indra's conquest of the hundred cities of the enemy. Indra is known as *Purandra* the destroyer of cities or forts, on this account. The luminous mind of man can perceive the whole truth only when it has evolved all events, objects and persons into their seven analysable forms, tracked them according to the laws of being. Apart from such political allegory as is implicit in this piece of symbolism the hundred cities can be said to stand for truth in its entirety. They are accounted for as follows:

(1) The Subconscious which is the foundation of all these cities

(2) The One who is their summit and container

(3) $7 \times 7 = 49$ Each event, object or person takes a form each on the seven planes or principles. Each plane or principle is also modified by the subordinate manifestation of the others within itself. Therefore in the seven ascending degrees or steps of what is mortal towards immortality, there will be seven forms of an event or object on each plane. If finer details have to be gone into we will have to tackle the 7×7 (49) projections of the object person or event in order to grasp the whole truth. Similarly, in their descent from the summit to the material plane the gods also assume seven forms the last or material one being their birth in the consciousness of man. No doubt the one Deva is all the gods. But these powers and principles function in each one of the gods uniquely. For instance Agni represents divine illumination and force. As *Pāṛthivāgni* (the fire belonging to earth) he is *Vaishānara* or the universal soul of power housed in men, birds, beasts, plants, herbs and rocks. He is the force of the Devouring Desire of the life in us and that leads to purification. He makes the tree grow according to its seed. He is *Vaidyaeḍgnī* or electric force in *antariksha* or the

atmospheric world and *surya* or the Sun in *swar* or heaven In the inner *antariksha* or vital world he is *aptyuh*, the child of the Waters the Horse (*Dadhukravan*) purifying the nervous life of its desires and instincts On the mental plane, he is Indra as *Surya* or the sun On the plane of *swar*, *rita āptya*, the *purusha* of the mental plane sharpens him into an axe, a clear and effective power of liberation To the vision of the secret soul that Agni is and to the blazing will, knowledge is added here Agni's force rises to the womb of the mental clarity and assumes universal forms largeness and multiplicity on the archetypal plane or the solar world In the divine triple world Agni finds the source of divine plenty and pours it out on our life He becomes the One the soul in man revealed in its universality, though he still enjoys the manifold movement of the rivers, the multiple cosmic energies *Kavikratuh* (Seer Will) of the archetypal plane he becomes *mayobhuh* (bringer of felicity) on the divine triple plane Here also emerges the divine truth in thought, word and act This *gotama* or master of light leads the sacrifice in each one and in the cosmos and fulfils all in the multiplicity

The 'seats' or planes of the soul often called 'cities' are thus seven, each with its seven provinces, the other six principles also being represented on each plane in a subordinate manner The upward aspiration of Nature to the Soul is symbolised in 49 cities and the downward gaze of the Soul on Nature in the other 49 The Subconscious foundation and the summit of the One who contains all, add up to the hundred cities conquered by Indra the mind of light in man

(2)

All creation is a formation of spirit Each world is therefore the objective symbol of some psychological principle The Deva has built this universe in a complex system of worlds This *brahmanda* is described by the seers as a hull of many plateaus These are seven in number

<i>Bhoor</i>	<i>Prithvi</i>	the material world
<i>Bhuvar</i>	<i>antariksha</i>	the vital world
<i>Swar</i>	<i>Dyou</i>	the world of pure mind
<i>Mahar</i>	<i>Rita Vijnana</i>	The Truth, The vast
<i>Sat</i>	<i>Vasu</i>	The world of Absolute Being
<i>Chit</i>	<i>Urj</i>	The world of absolute consciousness
<i>Ananda</i>	<i>Mayas</i>	The world of absolute bliss

In this list the words in the first column are Upanishadic and those in the second column Rgvedic names for the seven worlds *Satya*, *Tapo* and *Jaña* are Puranic names for the triple divine worlds A slight explanation is necessary regarding *Dyou* and *swar* In the Rgveda *Dyou* is the name of the world of Mind and *Swar* of the world of Truth But in the Upanishads and Puranas *Swar* stands for the world of Mind and the Truth World is known as *Vijnana* in the Upanishads and *Mahar* in the Puranas

The seers image each one of these seven worlds as a trio Thus *Dyou* the world of Mind consists of the three worlds of sensational mind intelligence and intuitive mind The world of Truth consists of the Truth or *Rita*, the Vast or *Mahi* and the Right

But the Godhead has built this universe in a complex system of worlds, both *within and without*. They can be subjectively cognised just as they are objectively sensed. There are the same series of ordered states and ascending degrees built in the *Pindāṇḍa* in man's consciousness. All the gods are born here as in the *Brahmāṇḍa*. In the triple lower worlds man is mortal and subject to the Lords of Division. The triple lower worlds in man are the battlefield in which there is incessant warfare between the gods and demons. The demons come up from the nether regions and the gods come down from above and engage in ceaseless battle for the possession of these worlds of man.

These are the seven worlds in the individual consciousness of man —

- (1) The *annamāya* or the physical world
- (2) The *prāṇamāya* or the dynamic world of life and Desire
- (3) The *manomāya* the world of pure mind. Battling with the demons, the gods raise man higher into the purity and clarity of high mental existence.
- (4) In the *Vijñānamāya* they make him the seer who rises into the world of the solar glories of Truth. He becomes a divine being suckled by Infinity, Aditi herself.
- (5, 6 & 7) They then raise him to the highest height,—the triple principles of immortality (*Sat, Chit* and *Ānanda*).

(3)

Once we have grasped these microcosmic and macrocosmic correspondences, we are in a position to define the aims of human existence, both individually and collectively. Man is bound for a pilgrimage from a divided and limited to a vast and infinite living from darkness and ignorance to light and integral vision, from pain and mortality to delight and immortality. He becomes capable of this in proportion as he widens his being in triple lower worlds, for to widen is to acquire new births, symbolised by the new births of the gods in his own consciousness. It is also the aim of the seers to achieve an identity among the triple principles of action, thought and enjoyment (*Sat, Chit* and *Ānanda*) in the consciousness of man.

(4)

How can man's being be widened, these aims realised and the births of the gods achieved in his consciousness? This can be done through Sacrifice, say the Vedic seers. The institution of Vedic Sacrifice is really a symbolisation of the process of *sadhana* necessary for this expansion of being. The whole world is as we stand a dumb and helpless sacrifice in which the soul is bound as a victim to the unseen gods. Man's life has to be turned into a conscious and voluntary offering of all his gains and works to the higher existence so that the soul becomes not the victim but the master of the sacrifice. Man can then be Nature's seer and king.

Man can grow into divine births within himself through these acts of Sacrifice. For performing these acts of Sacrifice, he must find the liberating Word—the Word that

arises out of the depths of his own heart and mind. For this he will have to frame in his heart and mind the *Rik* the hymn of God prayer and God affirmation and the *stoma* or *stubh* the hymn of God attainment and self expression. For these hymns, he must find the all puissant Word in his own intuitive heart and shape it in his mind. Then can man bring about in himself the divine births of all the gods who will destroy the evil armies. Every thing exists already in the Infinite and has to be brought out by the active consciousness in apparent form. All creation is an expression brought out in this manner—the worlds are etheric vibrations, to begin with, created by the Word (Sound). The act of expression is therefore an act of creation and we create the gods in ourselves by *mantra*. *Mantra* itself is *manna* or thought in the mind confirming *brahman* or expression of the heart. For the Vedic seers, the heart meant the seat of instincts, etc. which lies very close to the subconscious. The superconscious impact or illumination comes in easily in the heart.

This is what words can do for the widening of being and consciousness. What about the acts that lead to this consummation? The gods who are the children of Aditi Purusha's *Shakti* or executive force are endowed with the power of manifesting the cosmos. They manifest themselves in it too. Each one of them is endowed with a special function. They continuously fight against *daityas* the sons of Diti the children of darkness and division. They recognise their brother and ally in the soul of man and they desire to expand his being, consciousness and capacity for delight by pouring into his triple lower worlds their own light, strength and beauty.

Therefore, in his sacrifice his conscious and voluntary offering, man calls the gods to it for each one of them is, in a sense, the One Purusha himself. He offers to them his strengths (cake and grain) so that the material creature can be transformed into the next higher type—the straining vital man. He makes an unconditional surrender of all his material possessions in the service of the Divine. The cake and grain symbolise this kind of offering. Agni who is the high priest, the intercessor and also the god of the sacrifice, presides over this act of offering. He is the *eka* lord of the first world of Matter, son of the two mothers or *aranis* earth and heaven. He is born in the plants that hold the heats. He is the universal soul of power housed in all beings—*agni vaish nanara*. He is indeed the first of the heavenly powers to come down, the divine will, the secret soul in us. And he brings all the births of the other gods in us. He carries the offerings to all the gods and brings back spiritual treasures,—children, new soul formations, the vital powers that bear us onwards and the mental and moral energies that resist evil. He emerges first as a vital will, a force of devouring desire that feeds on earth's growths. *Dadhikravan* the white steed that gallops in the dawn. He is the purifier who devours all the material forms of existence and reduces them to their divine equivalent. He is also the creator of sap, making the tree grow according to its seed. He is the universal fulfiller.

Vayu the Lord of life presides over man's offering of his swiftresses (*ashva*). He is *Dvita* god of the second state of the human ascent—the perfect energy of the vital plane. This energy has to be freed from its six aberrations—Lust and Anger, Greed and Attachment and Pride and Jealousy. The *pancha pranas* or the five breaths have to be

purified The *pancha Rinas* or obligations,—those of the gods, the seers, the ancestral fathers, the people and the guests—have to be fulfilled Vayu governs the nervous activities which support the mental energies He represents only the first condition of emergent *Mund* His action has, therefore, to be governed by the illumined force of Indra

Indra ■ *Trita*, god of the free mental being, which is the third state He forges and sharpens man's mind into an axe, a clear and effective power for liberation If Agni is the pole of force instinct with knowledge, sending its current from earth to heaven, Indra is the pole of light instinct with force, descending from heaven to earth By destroying *Vritra*, he brings herds of illuminations to man As *Surā pa Kṛitna* he is the fashioner of right thought-formations The offering of man's clarities (milk, butter ghee), is presided over by Indra The man who is favoured by Indra is open,—his mind is a thoroughfare for all thoughts, not a select party He is also able to sublimate his mind, taking it upwards Finally, Indra enables him to eliminate it altogether, replacing it by vision when it comes The offering of man's sweetnesses (*Soma*) may be said to be made to the Brahman aspect—*Surya*, *Aditi* and *Vishnu*, the gods of the psychic plane, *Kāraṇa* plane, the *mahakāraṇa* plane and the triple divine planes respectively For mapping out the psychological evolution more clearly, the *Vijñānamaya* or archetypal plane has been distinguished into three worlds and the triple divine planes, which have so much in common, have been combined into one Brahmanaspati is lord of the world of psyche, the soul He is *sapta rashmih*, the seven-rayed seer master of the supreme word that expresses the seven fold Thought, the Word that leads to the manifestation of the different world planes in the conscient human being, the stress falling on the potency of the Word rather than on the thought of the soul power behind it By the Word of the Truth *Surya* creates and by its rhythm *Brihaspati* evokes the worlds and *Twashtur* fashions them The subtle mental man of the third plane is transformed into the psychised man in *Brihaspati*'s world *Brihaspati* brings the intuitive soul forward in the mind He is the first of the gods to become manifest out of truth height presenting himself in the seven fold aspects of our conscious being He releases our conscious intuitions—the five rays of the sun that are the five goddesses—*Sarama*, *Saraswati*, *Ilā*, *Daxina* and *Bharati*, who stand for intuition inspiration revelation, luminous discernment and multifaceted vision *Brihaspati* is usually associated with Indra, for mental force and soul force should go together

Savitr, the sun manifests in the human consciousness its concealed heavenly summit He follows the march of *Usha* who puts off the Night of ignorance though not Inconscience and ■ *amṛitasya ketuh* the perception of Immortality *Savitr* replaces the limited individual existence by the wide multiple and cosmic man open on all sides of him to the multitudinous Truth He makes all the divine faculties and potentialities in man expand and attain to the same amplitude of right becoming right knowledge and right action He deepens the being by going to the Truth at the root of all phenomenal things by eliminating the shadow *Chhaya* who is said to be his consort He widens the being by bringing him under the inspiration of *Samyāṇā* another consort of his, a whole treasure trove of symbols simultaneously He

also heightens the being through *Usha* his sister, by lifting the golden lid, leading to Aditi and the triple divine planes As Sage Vishwamitra has it (III 61-4)

Ava syumeva chinvati

Maghonyushā jati swasaraśya patni

Svarjanāti subhagā sudamsā

āntad divah papraśha ā prithivyāha (—Rgveda, III 61 4)

Aditi the Adī Shakti, the Divine Mother, brings about the next step in the evolution—that of the spiritual man having a higher peace, joy and harmony Aditi represents the infinite ocean of being from which the seven rivers flow—i.e. the seven worlds are born She is also the Infinite Consciousness the Cow manifesting itself in seven radiances

Aditirdyauraditirantariksham

Aditirmāta sa pita sa putrah

Vishve devā aditih pancha jana

Aditirjatamaditirjanitām

The final stage in the evolution is that of Absolute Man who conquers and passes beyond all these states to the transcendental harmony of them all in the total human nature capable of sustaining all vibrations of action and experience and transforming all human light and power into an Infinite Truth and an Immortal Will The seven headed Thought of Ayāśya —i.e. the seven rays of consciousness withheld by Vala— is now established in the seven rivers of being withheld by Vritra, i.e. in the seven principles of being This full union or totality represents the perfect spiritual existence Vishnu, the all pervading godhead, the lord of transcendental existence, presides over this world These three steps cover the whole of creation and the *paramam padam* or highest seat is delight *ananda* symbolised by *Soma* The consummation may be said to have been reached when the Vishnu of the movement starting from the world of Matter collects the herds of Illuminations when he reaches the plane of Savitr or Causal Truth and of Aditi and accosts the Vishnu who as god of space lives in the *paramam padam* and the two dwell there together as one This is where the great journey ends All the gods unyoke their horses here They are plunged here in *ananda* swimming in the ocean of milk or of the consciousness of immortality, lying down on the *amrita pulina* or nectarous sands of this shore of being and drinking of the jets of nectarous delight streaming from numberless fountains To enjoy this delight one must have gone through all the torturing heats

In another movement Vishnu comes down into his creation again this time as an *avatar* After the journey, the *leela* The human adventure which culminated in the Absolute Man discovering his divine counterpart and merging into it now turns into a divine adventure The Divine descends into the flesh again not for the purpose either of creation with Shakti or of evolution in created things but of the joy of upholding *dharma* kindling soul consciousness and destroying evil He is not just a seven rayed thinker like sage Ayāśya who with his seven headed Thought discovered the lost sun the soul of humanity and restored it to the world of Rita of Causal Truth Nor is he the seven rayed god Brahmanaspati master of the supreme Word, evoking the worlds by its rhythm He is the seven rayed god man or Avatar

Among other things that the Sun World infuses into man is a clear discernment of things in their Totality, yoking the erring human thoughts to the illuminations of the Truth. While the Sun as Savitr is creator, the Sun as Surya is Lord of Truth and Knowledge, revealer, the governing power of the seven human (sacrificial) energies. These energies correspond to the seven constituents of his psychological existence (*Annamaya Pranamaya, Manomaya Vijnanamaya Sanmaya Chinmaya and Anandamaya*). Their wrong relation and action in the mind is the source of all stumbling and unhappiness. Surya puts each one of these (sacrificial) energies to its right place in the Sacrifice. The result is a right and happy creation of the universe of man's whole being, a universe which is constantly recreated. The higher and lower worlds are reconciled in the light of the Truth.

But when the Avatar comes down into the world, it is not just a mere reconciliation or rearrangement that accrues to his consciousness. He has been a denizen of Aditi's world and of the triple divine planes. He moves in the human world but with Surya the Lord of Truth and Knowledge functioning as his mind. Varuna, Lord of vastness and purity is his very being. Mitra, the god of Love and Light shines and overflows in his heart. Aryaman, the god of consciousness force, becomes the divine will in the Avatar. Bhaga, the god of bliss is the measure of his *ananda*. In the right arrangement of knowledge and action, everything is Love. Pushan, the increaser gives a touch of amplitude and infinity to all that the Avatar does.

(4)

We may now examine the applicability of the Vedic approach to events individuals, objects and problems and also the claim to its universality and total comprehensive power.

Let us take an object, —a tree. As a botanical object, the tree has its sap which makes it grow according to the seed its root trunk, branches, foliage and fruit. A botanist can well describe its features. This is what the tree is in the world of Agni, the plane of Matter. In the world of Vayu, the plane of Life the tree really is its own potentialities in the seed—the colours of fruit and foliage that slumber in the sap the shape and all the geometry of its curving branches and tapering leaves, the stateliness of its trunk and the toughness of its roots. On the plane of Swar or Mind the world of Indra, the tree is just an *idea* of those shapes and colour patterns and sweetness and toughness—it exists as an idea without an image. On the plane of the soul or in the world of Brihaspati the tree is a soul out of our own soul—we become one with it in spirit— a green thought in a green shade as Andrew Marvell would have said. Here is the secret of Wordsworth's worship of Nature. On the archetypal plane of Savitr or the Sun, the tree is seen as being peopled by dryads and fauns and by angels. Blake saw it this way. It is seen as the Seed Idea scattering itself in numberless specimens of its own species ever since the dawn of Time. The Seed Idea of the tree is seen as one in a granary of Seed Ideas a *Kalpa taru* in a grove of *Kalpa tarus* the garden of Adonaïs. On the plane of Maha Kāraṇa in the world of Aditi, the Seed Idea of the tree is seen

to be one with other *Seed Ideas* not only of other kinds of trees, but of any other objects one and yet different. This intimate vision of unity in variety through the tree, with which we commenced our journey, leaves us face to face with Aditi, the Divine Mother—*Aditirjātamaditur janitvam*. She is the All in each and the One in All. On the plane of the triple divine principles, *Sat Chit* and *Ananda* the world of Vishnu, the Seed Idea, which has realised its identity with the other Seed Ideas, with the multiplicity, now experiences the identity of the Divine mother with the One and the unity of the divine triplicity by transforming itself into an immortal Seed that contains the sap of integral being light and delight.

I have described the pilgrimage of the tree or rather the pilgrimage of our understanding commencing with the tree and its multiplicity and ending with the progressive realization of its blazing unity. Similarly, if we start our pilgrim's progress with a human individual we commence our journey from the forest of humanity through various states of consciousness symbolised progressively by Agni, Vāyu, Indra, Brihaspati, Surya, Aditi and Vishnu till we stand face to face with and merge into the One or the Unity, unless we begin the journey from the nether worlds with Vala or Vritra, in which case we shall progress as far as the world of pure Mind and clash on all the triple lower planes of man with the sons of Diti, struggling for mastery.

Let us apply the Vedic technique to an event—the independence of India on 15th August 1947 and track its essential significance. In spite of bright intervals and heroic doings Indians were a broken and conquered people for nearly a thousand years. The *asuras*—the evil forces in the armies of Vala and Vritra—became the bad angels and incubi of the conquerors and rulers and strove to wipe out the strengths and sweetnesses that the gods had endowed the Indian people with. But it was the divine decree, passed on the triple divine plane, that Independence should come to India. As early as the second half of the nineteenth century, in his essay on Shakespeare Carlyle foresaw that the Indian empire had to go some day or the other. In his Uttara Para speech in 1910, after his release from prison Sri Aurobindo said that independence would come to India soon and that another son of India not himself, would lead India to freedom. He, Sri Aurobindo had other work assigned to him by the Divine. And, indeed by a curious turn of circumstances, through the exigencies and changes brought about by the second World War, the brightest jewel in the British imperial crown was gone and independence came to India, through an apparent act of self denial on the part of the British.

What was Indian Independence like when it came? It was, as Rabindranath prophesied it would be—a waste of mud and filth. 'the wheels of Fate will some day compel the English to give up their Indian Empire. But what kind of India will they leave behind what stark misery? When the stream of their two centuries' administration runs dry at last what a waste of mud and filth they will leave behind them! (*Crisis in Civilization* May 1941). Even today after thirty years of independence India ranks among the poorest and most under nourished nations of the world. This is its position on the *annamayā* or *annahina* plane, the world of Agni.

What significance does Indian Independence achieve in the world of Vayu? It let loose furies on the people—hatred, resentment, greed, pride, jealousy and lust. The nation was divided into two. Murder and rape, mass burnings, unspeakable horrors became the rule of the day. Freedom was interpreted as license. The unscrupulous politician, the smuggler, the black marketeer and the corrupt official stabbed Mother India in the back. The Divine had no doubt set its seal on the freedom of India. But the demons were still fighting their last pitched battle, reluctant to give up their time-honoured stronghold!

There was an utter clash of ideologies in the world of Indra. Two national anthems and two names for the country, adult franchise with 70% illiteracy in the land, regionalism, nationalism and internationalism, casteless and classless society in theory and invidious distinctions in practice, virtue in private life and absolute vice in public, traditionalism and modernism—all these glaring incongruities stared an Indian citizen in the face. It was obvious that the subconscious and unconscious demons were still active in society though they had been dethroned.

What, then, was the jubilation for? The jubilation was there because good government, if India or any part of it had it at all even passingly, for the last thousand years is no substitute for self government. Sri Aurobindo declared in his broadcast on Independence Day that Independence came to India on his birthday, 15th August. This was no accident and he took it as the seal set by the Divine on his own efforts. The only sorry part of it was that, because of the imperfect general response to the descent of Truth, he said that he received two birthday gifts instead of one!

Apart from the inherent right to self government, can we at least find an answer to the question why we valued and value Independence? The right to self government is the answer that we find in the world of Brihaspati. For nations, as for individuals, Independence is necessary for the flowering of the soul. Each nation has a soul even as an individual has. In one of his letters (First Series), Sri Aurobindo said: Mother India is not a piece of earth; she is a Power, a Godhead, for all nations have such a Devi supporting their separate existence and keeping it in being. Such beings are as real and more permanently real than the men they influence, but they belong to a higher plane, are part of the cosmic consciousness and being and act here on earth by shaping the human consciousness on which they exercise their influence. Bharat Mata is therefore no empty dream.

It is the archetypal world of Surya that explains the significance of Mother India in her cosmic setting. We will have woven a fanatic's sect or creed erected the narrow walls of nationalisms if we did not speak of this setting. All nations, says Sri Aurobindo, have such a Devi supporting their separate existence. They have their own functions to fulfil towards a universal culture. The distinctive role of India as a nation is to realise intimately truth of spirit and to quicken and remould life by it, as Sri Aurobindo remarks (*The Renaissance in India*). This is her function in the future, as in the past. He explains what is meant by spirituality. By spirituality we do not mean a remote metaphysical mind or the tendency to dream rather than to act. Metaphysics has always been in its essential parts an intellectual approach to spiritual

realisation Though in later times it led too much away from life, yet that was not its original character " He further insists that 'a widest and highest spiritualising of life on earth is the mission for which she (India) was born and the meaning of her existence' " This is how Swami Vivekanand and Gandhiji also visualised India's destiny, calling her the Guru among the nations of the World Rabindranath Tagore put it in the language of poetry when, according to Dr Niharranjan Ray (p 392-93 *An Artist in Life*) he held that every people in a given time and place, works out consciously or unconsciously a central theme of life, a basic ideology It is the poet argues, like *prāṇa* the vital organ of life direct and ever present yet again like *prāṇa*, it is difficult to define and apprehend intellectually The main task of the historian is to grasp this vital and central element in a people's life ' Tagore also said that the main current of Indian history was towards an integration and synthesis of all conflicting and contradictory forces

It is the world of Aditi that reveals the fulfilment awaiting a nation's destiny As human society 'regards man the individual', says Sri Aurobindo, "it will regard too man the collectivity as a soul form of the Infinite It will regard every human society, nation, people, or other organic aggregate from the same standpoint, subsouls as it were, means of a complex manifestation and self fulfilment of the spirit (p 279 281 282 *The Human Cycle*) In a stupendous task of this kind the nations of the world will ultimately realise their unity as members of the same human family They will either have a world government or a federal structure to bring them together Tagore also held that internationalism was the only means by which India could find herself and then help other nations to find themselves 'The call has come to every individual' said Tagore "to prepare himself and his surroundings for this dawn of a new era when man shall discover his soul in the spiritual unity of all human beings (*Nationalism in India*) In his *Purba and Paschim* written in 1909 Tagore said "In India human history will achieve a special fulfilment, will give completeness will assume a matchless form and will make it the possession of the entire humanity this and no other purpose less noble, is to be found in the history of India In India unity will be achieved amongst countries amongst nations between different knowledges and different human activities—thus will India arrive at the noble stage of world history

India and in fact, each country has to evolve into a spiritualised society, a society which would regard the peoples as group souls 'the Divinity concealed and to be self-discovered in its human collectivities groupsouls meant like the individual to grow according to their own nature and by that growth to help each other to help the whole race in the one common work of humanity And that work would be to find the divine Self in the individual and the collectivity and to realise spiritually mentally vitally materially its greatest largest, richest and deepest possibilities in the inner life of all and their outer action and nature (*The Human Cycle* p 319) Each nation has to grow into the Divine This is the ultimate meaning that the perspective of the world of Vishnu yields when applied to the event of Indian Independence The being consciousness and delight of humanity will partake of the Divine

The *Madhyama Marga* of Buddhism and the *Sapta Bhaṅgi* connected with the *Syādvāda* or *Anekānta Vāda* of Jainism are also characterised by a synthetic approach. The *Sapta Bhaṅgi* invites a comparison with the dialectics of *Sapta Rashmi*.

Jainism has its own metaphysics and its own map of yogic *sādhana*. The latter takes the seeker through fourteen stages of spiritual development, the summit being the *lokāgṛa* or the *siddha śrutā* of the *Siddhas* or liberated souls. The *tirthankaras* and the *Sāmānya Kevalins* who still lead a worldly existence, are placed in the thirteenth category.

The *Naya Vāda* and *Syādvāda* of the Jains have to be viewed as a dialectical method evolved by them to bring into relief the many-sidedness of Truth. The analytical method or *Naya vāda* brings out the manifoldness of reality mainly on the conceptual side. They evolved the *Naya* and *sapta bhaṅgi* method to expose the one-sidedness of Vedantic systems like the *Sāṅkhya*, the *Vaiśeṣika*, the *Advaita* and so on. It would be interesting to speculate what the Jain sages and Philosophers would have said about the comprehensiveness of the *Sapta Rashmi* view of Reality. The Jain metaphysics itself leaves a very important phenomenon—the creation of the universe—unexplained. In its anthropocentric view of the universe we lose much of the grandeur of the Vedic view. But each view has its own validity and speculation on these lines is purposeless. The *Sapta Rashmi* view is not just a dialectical method devised in order to emphasize the many-sidedness of Truth, like the *Naya Vāda* and *Sapta Bhaṅgi*. On the other hand it is in itself a view of Reality, at pains to do full justice to the many-sidedness and complexity of Truth. We have seen how it has not lost its dynamism and applicability even in modern times.

यज्ञसंस्था

१० महादेव शास्त्री जोशी

यज्ञ सत्त्वा भारत में पुरातन काल से चली आ रही एक धार्मिक और सामाजिक सत्त्वा है। प्राचीन वैदिक वाङ्मय से लेकर अद्यावत् भारतीय साहित्य तक सभी साहित्यों में यज्ञ को बहुत बड़ा स्थान प्राप्त है। इसीलिये यज्ञ का महत्व, यज्ञ की कल्पना, यज्ञ सत्त्वा का इतिहास यज्ञों के प्रकार आदि महत्व-पूर्ण बातों पर प्रकाश डालना आवश्यक है।

यज्ञ की परिभाषाएँ

यज्ञ शब्द की उत्पत्ति 'यज्' धातु से हुई है। 'यज्' धातु का अर्थ ईश्वरपूजा, समतिकरण व दान ऐसा बताया जाता है। हमसे जो श्रेष्ठ है वह ईश्वर के सदृश है, ऐसा समझकर उनकी पूजा करना, अपने साथियों को प्रेमबधन में जोड़ना, एकत्रित करना तथा अपने में छोटे व्यक्तियों को सप्रेम कुछ देना, ऐसा यज्ञ शब्द का आशय है अर्थात् सम्मान समठन और दान इन तीनों तत्त्वों का यज्ञकर्म में समावेश है। ध्वनित वे स्वकृत्यों के साथ साथ सामाजिक कर्तव्य की समझ रखना, यह यज्ञ शब्द द्वारा ध्वनित होता है। इस प्रकार का यह यज्ञकर्म बहुत श्रेष्ठ है ऐसा शतपथ ब्राह्मण में बताया है। (१-७ ४५)

धातु के द्वारा बताया गया यज्ञ शब्द का अर्थ भयावित होते हुए भी उसके अर्थ के सदृश में शास्त्र-कारों ने अनेक प्रकार की चर्चा की है। निम्न में यज्ञ शब्द की कुछ व्युत्पत्तियाँ पायी गई हैं (निम्न ३ १ ९)। वे इस प्रकार हैं—

यज कर्मात् । प्रख्यात यजति कम दति नम्रता ।

याचो भवति इति वा । बहुकृष्णाजिन इति

औपमन्यव । यजुमि एन नयन्ति इति वा ।

(अर्थ—ऐसी क्रिया जो सवनात है, पूरा होने पर यज्ञ होता है—ऐसा नम्रता का कहना है। उसमें याचना की जाती है इसीलिये यह यज्ञ कहलाता है। जिसमें अनेक कृष्णाजिन होते हैं उसे यज कहना चाहिए ऐसा मत औपमन्यवों का है। यजुमन्त्रों के द्वारा जो कर्म मुख्य रूप से किया जाता है, उसे यज्ञ कहते हैं।)

प्रथम परिभाषा के अनुसार यज्ञ शब्द 'यज्' धातु से उत्पन्न हुआ है ऐसा माना गया है। दूसरी परिभाषा के अनुसार यह शब्द 'याच्' धातु से सिद्ध हुआ है। तीसरी व्याख्या जरा विचित्र है। यज्ञ + न ऐसी रूपसिद्धि करते समय उसमें से अजिन' शब्द की कल्पना करनेवाले आचार्य को विनय ही मानना चाहिए। अंतिम व्युत्पत्ति मार्मिक व समीचीन है।

मीमांसा शास्त्रकारों ने यज्ञ शब्द का सामा य अर्थ ध्यान में रखते हुए 'देवतोद्देशेन द्रव्यत्याग' — देवताओं के उद्देश्य से द्रव्य का त्याग करना, ऐसा यज् शब्द का अर्थ किया है। इससे यह भात होता है कि यज् एक त्यागप्रधान कर्म है। यह कौन सा कर्म है ? ऐसा प्रश्न उपस्थित होने पर वह वेदप्रतिपादित है,

ऐसा सम्भन्ना प्रमप्राप्त है। न्यायिक याकम वेदा म अर्थात् श्रुति म ही बतलाया गया है। वेद मन्वादि स्मृतिया म बतलाये गये कम स्मात् कम कहलाते हैं। इसका बोध भी यन शब्द द्वारा ही होता यज्ञ शब्द से श्रुत और स्मात् कमविवक्षित है, ऐसा सम्भन्ना जाता है।

पाणिनि ने अनरु बार यन शब्द का प्रयोग किया है। परन्तु एक स्थान पर यज्ञ व क्रतु ऐसे शब्द प्रयोग म लाकर उनके अर्थो म भिन्नता बतलाई है। (अष्टा ४ ३-६८) उहोने यज्ञ शब्द का साम अर्थ म उपयोग किया है। परन्तु क्रतु शब्द का अर्थ सोमयज्ञ बतलाया है, ऐसा काशिका वृत्ति म कहा है

जिसम दूसरा को कुछ देना है, ऐसा त्यागप्रधान कम ही यज्ञ है, ऐसा उपयुक्त विवचन द्वारा होता है। यज्ञ को यह त्याग कल्पना ध्यान म रखते हुए ही अनरु ग्रन्थो मे यज्ञ शब्द का विस्तार दिया। दण्डिगोचर हाता है।

यज्ञ की उत्पत्ति

यज्ञ का निर्माण और उसका प्रसार किस प्रकार हुआ, इस सबध म अनेक विचार बर्दिक साहित्य बतलाये गये हैं। प्रजापति ने देव और असुर को उत्पन्न करने के पश्चात् यज्ञ और छद् उत्पन्न किं पहले यज्ञ असुरो के पास गया और उसके साथ ही साथ छद् भी उनके पास चला गया, ऐसा तत्तिरीय संहिता म कहा गया है (३-३ ७)। इस प्रकार यज्ञ प्रथम असुरो के अधीन था। देव और असुरो म अनेक युद्ध होता रहा। युद्ध म दव विजयी होते थे और असुर हमेशा पराजित होते थे। परिणामस्वरूप असुरो का छोड़कर देवताओ के पास चला गया। तत्पश्चात् देवो ने उस यज्ञ के विधि विधानो का स्वर बढ़ाया। असुर भी यज्ञ की विधि म देवताओ का अनुकरण करने लग। ऋषियो ने देवताओ के पा रहनवाले यज्ञ का प्राप्त किया। इस प्रकार देवो स मनुष्य तक यज्ञविद्या पहुची।

ब्राह्मण ग्रन्थो मे ऐसी आख्यायिकाएँ देखने को मिलती हैं कि वैदिक काल म ही यज्ञ का सोप गया था, उस देवताओ ने प्रयत्नपूर्वक प्राप्त किया। यह भी कहा गया है कि यज्ञ देवताओ से दूर चला गया म देव उसे खोज न सके, तब उहोने वह काम अविति को सौंपा। उसने पहले देवो से यह वर माँगा कि उस के प्रारम्भ व अन्त मे उसे आहुति मिलनी चाहिए। देवो ने उसे यह वर प्रदान किया, तब अविति ने पा को खोज निकाला। (ए० ब्रा० १-२-७)

यज्ञ के सबध मे इस तरह की आख्यायिकाएँ प्रचलित होते हुए भी उससे सबधित पाबहारिक सभाध्य कुछ अनुमान पछिसों ने निकाल है। अति प्राचीन काल म जब मनुष्य ने अग्नि को सोझा उस समय उसके जीवन म बड़ी कांति आई। एक तेजस्वी देवी शक्ति मानव के हाथ आई। परन्तु वह प्रदक्षो मे रहनेवाले लोगो को ही अग्नि की हमेशा घर मे प्रज्वलित रखने की आवश्यकता प्रसीत हुई। इसलिए हिमप्रदेश म यज्ञ सत्त्वा का प्राधुर्भाव होने की सम्भावना का अनुमान श्री वि० दा० सावरकर ने लगाया। तबापि अत्यंत प्राचीन वैदिक साहित्य मे बतलाई गई बर्दिक कल्पना का यदि विचार किया जाए तो उपयुक्त अनुमान सत्य प्रतीत नही हावा। वेदांत मे यज्ञ भौतिक और अलौकिक सुख का साधन बत लाया जाता है। शीत से निवारण करनेवाले तथा प्रतिदिन भोजन पकानेवाले अग्नि स यज्ञ की अग्नि का पावित्र्य कुछ अलग ही होता है।

प्राचीन यज्ञकल्पना

प्राचीन काल म नैसर्गिक शक्तियो पर मानव-जीवन अवलंबित था। ऐसा माना जाता था कि निसर्ग मे मानव का कल्याण या अकल्याण करनेवाली अदभुत शक्ति है। इसी कारण इस शक्ति को प्रवृत्त रखने के लिए यज्ञ कल्पना प्रथम प्रचलित हुई। निसर्ग म प्रस्थापित शक्तियो को देवता मानकर उहे अपनी स्वय की वस्तु अर्पण करना, यज्ञ की आदिम अवस्था है। कुछ उपपत्तियाँ इस सबध म पायी जाती हैं। वे ऐसी हैं।

वर्तमानकाल और भविष्यकाल में ईश्वर की हम पर कृपादृष्टि रहे तथा हमारी कामना पूर्ण हो, इस उद्देश्य से ईश्वर की दी गई मेंट ही यज्ञ कहलाता है। पापी मनुष्य द्वारा पापमोचन करने के लिए स्वयं की बलि न देकर स्वयं के प्रतीक रूप में किसी अन्य प्राणी की बलि देना भी यज्ञ है। यज्ञ में दी गई आहुति, देवताओं को भोजन देना कहलाता है। वदिक संस्कृति के विकासशील विचारों की अनेक अवस्थाएँ आयों की यज्ञसंस्था में देखने को मिलती हैं। वदिक वाङ्मय के निर्माण होने से पहले यज्ञ का स्वरूप अनिश्चित था। यज्ञ के विधिविधान भी अधिक न थे, तथा उसकी प्रभावविषयक कल्पना भी स्पष्ट नहीं थी। किन्तु सिंधुतट पर आने के पश्चात् आयों के जीवन में सामाजिक स्थिरता आई और उनकी धार्मिक कल्पना को भी स्थिरता प्राप्त हुई। इसी समय आयों ने वदिक साहित्य का निर्माण किया और यज्ञकल्पना का विस्तार किया। यज्ञ द्वारा ईश्वर प्रसन्न होकर मनोकामना पूर्ण करता है, इस पर आयों की दृढ़ भ्रष्टा थी।

अग्नि देवताओं का मुख है। देवताओं का अर्पण किया हुआ पदार्थ अग्नि देवताओं तक पहुँचाता है। इसलिए किसी भी देवता को अर्पण की हुई वस्तु की आहुति अग्नि में दी जाती है। सबका हविद्रव्य देवताओं तक पहुँचाने वाले अग्नि को "हव्यवाहन" कहते हैं। देवता अवश्य स्वरूप होने के कारण उनको दिये जाने वाले पदार्थ अग्नि द्वारा उन्हें पहुँचाना, ऐसा यज्ञ का स्वरूप वदिककाल में देखा गया। यज्ञ करने वाले व्यक्ति को जो पदार्थ प्रिय हैं उन्हीं पदार्थों का उमम समर्पण किया जाता है, जैसे—दूध, घी, घावल, आदि, उसी प्रकार बैल बकरी आदि प्राणियों का मांस। इसका उत्पन्न यज्ञ के सद्भाव में वदिक साहित्य में मिलता है। शत्रु का विनाश हो या समय वृष्टि हो राजा की सम्पत्ति बढ़े, पुत्र प्राप्ति तथा पशु सम्पत्ति मिले, आरोग्य मिले, रोग का विनाश हो आदि अनेक विषयों के लिए छोटे बड़े यज्ञ यजुर्वेद व ब्राह्मण ग्रंथों में बतलाये गए हैं। इष्टकामना पूर्ण करने का साधन होने के कारण, यज्ञ महत्त्वपूर्ण बताया जाता है। इसी कारण यज्ञ समाज जीवन का केन्द्र माना गया। उस काल में यज्ञ संस्था को बहुत ही धार्मिक स्वरूप प्राप्त हुआ। श्रेष्ठ तत्त्व को ध्यान में रखते हुए किये गये यज्ञ द्वारा सत्कार की रचना हुई, ऐसा उस समय माना जाने लगा। ब्राह्मण ग्रंथ में यज्ञ का महत्त्व अनेक प्रकार से बताया गया है। जो व्यक्ति ठीक से यज्ञ नहीं करता वह जरामरण का फेर से मुक्त नहीं हो सकता, ऐसा वर्णन शतपथ ब्राह्मण में किया गया है।

बड़े बड़े यज्ञ प्रसंगों में पण्डित एकत्रित होकर यज्ञ विषयक अनेक बातों पर चर्चा करते थे। यज्ञ मंडप में आये सामांय व्यक्तियों को भी इन चर्चाओं को सुनने का सीमात्म्य प्राप्त होता था।

तक्षशिला में जनमेजय ने सपसन्न किया उस समय यज्ञ मंडप में व्यासमुनि ने महाभारत की कथा सुनाई, ऐसा महाभारत में ही प्रारम्भ में बताया है। इस प्रकार प्राचीन काल में सहज व सरल यह यज्ञ महाभारत के समय तक जटिल और समाज व्यापी बन गया। यज्ञ कल्पना का अत्यधिक विकास हुआ। वदिक साहित्य में यज्ञ का विकास किस प्रकार हुआ उसका वर्णन ऋग्वेद, ब्राह्मण ग्रंथ, उपनिषद्, भगवद्गीता आदि ग्रंथों में मिलता है।

ऋग्वेदकालीन यज्ञ

वदिक धर्म में यज्ञ का अपना एक अलग स्थान है। इस यज्ञ में निम्नलिखित देवताओं को ऋग्वेद में मानवी स्वरूप प्राप्त हुआ है। ऋग्वेदकालीन लोग ईश्वर को एक बड़ा आधार मानते थे। ईश्वर को प्रसन्न करने से प्रतिफल होगा, यह कल्पना उनमें दृढ़मूल हो गई थी। विभिन्न देवताओं के माहात्म्य का वर्णन ऋग्वेद में मिलेगा। इन देवताओं को हवि पहुँचाने का उत्तम माध्यम अग्नि में आहुति देना ही था। अग्नि में आहुति देकर अर्पित यज्ञ करके जो व्यक्ति दान व दक्षिणा देता है वह ईश्वर से तादात्म्य प्राप्त करता है ऐसा एक ऋचा में कहा है (ऋ १ १२५ ५) देवताओं के प्रति कृतज्ञता व्यक्त करने के लिए यज्ञ

किया जाता था तो भी साधारणतः देवीकृपा संपादन करने के लिए ही हवि अर्पण करना यज्ञ करने का प्रमुख उद्दिष्ट था।

ऋग्वेद में यज्ञ-कल्पना का विवेचन तर्कतीय तत्त्वमण शास्त्री जीसाजी ने किया है वह इस प्रकार है। "सम्पूर्ण विश्व की एकता रखने वाला परमेश्वर यज्ञरूप है, ऐसी कल्पना ऋग्वेद में है। उत्पत्ति का कारण, सबविश्व का आधार, पापनाश, मनुनाश, मरुतपहिहार, दीर्घायुष्य, रोगपरिहार, राक्षसनाश, समृद्धि और अमरत्व इन सभी का साधन यज्ञ माना गया है। यज्ञ का तत्त्वज्ञान वैदिकों के जीवन का तत्त्वज्ञान है। उसका सभिन्न स्वरूप इस प्रकार है। यज्ञ त्रिभुवन का उत्पत्ति स्थान है। यज्ञ द्वारा देव और ऋषि उत्पन्न हुए। प्राणीय व जंगली पशुओं का निर्माण हुआ। अश्व, गाय, बकरी, बैल ये सभी उसमें से उत्पन्न हुए। ऋग्वेद में ऐसा बताया जाता है (१०-९०) कि देवा का प्रथम धर्म यज्ञ ही था। जीवन की प्रत्येक महत्वपूर्ण क्रिया यज्ञ से बढ़ी हुई है। ऐश्वर्य यज्ञ पर आधारित है। वामदेव का कहना है 'हूँ अन्न, यह यज्ञ कभी न टूटने वाला है। गाय, बैल, बकरी, अश्व, नेता, सोरु, मित्र, वन, प्रजासभा और धन से युक्त है। हे अमर यह यज्ञ दीप और विस्तृत आधार की आर्थिक शक्ति है।' (ऋ० ४२५)

ऋग्वेद में स्थित यज्ञ अत्यन्त सरल था। सोमयाग का उल्लेख यज्ञ में था, कि तु राजा और धनी व्यक्तित्व ही इस प्रकार यज्ञ करते थे। यज्ञ का हेतु केवल दयता का अनुष्ठान करना ही था। ऋग्वेदकाल में मनुष्य यज्ञ (नरबलि) प्रचलित था या नहीं, इस बारे में मतभेद है। ब्रह्म आर्य भारत में आने से पूर्व पुरुषमेध प्रचलित था। उसी के रूपक ऋग्वेद में पुरुषसूक्त में आये होंगे। पुरुषमेध का स्पष्ट उल्लेख यजुर्वेद में है। उस संबंध में पुरुषसूक्त का विनियोग है। ऋग्वेद का पुरुषसूक्त पुरुषमेध के लिए नहीं है। उदने विराट पुरुष का वर्णन किया है। इसीलिए ऋग्वेदकालीन आर्य पुरुषमेध करते थे, यह कहना उचित नहीं है।

यज्ञ शब्द का प्रयोग ऋग्वेद में कई बार किया गया है। प्रायः सभी जगहों पर उसका अर्थ 'अच्छ काम' ऐसा है। यज्ञोपानना प्रपञ्चकारिया के लिए कामधेनु की तरह है। अर्थात् सर्वाभीष्टदायक ऐसी है। अच्छे स्थान प्राप्त करने के लिए या एक सहज सरल मार्ग है। यज्ञ के बन्ध पर पूजक तजस्वी हुए और स्वर्ग को प्राप्त हुए, ऐसा ऋग्वेद में एक स्थान पर कहा गया है। (ऋ० ४०१६) यज्ञ एक तीक्षा की तरह है जो व्यक्ति को पार करती है। इस नाव का वर्णन आगे दी गई ऋचा में (ऋ० १०६११०) में बड़ा सुन्दर किया गया है।

'सुप्रामाण पृथिवी धामनेहस सुशर्माणमग्निं सुप्रणीतिम्।

देवी नाव स्वरित्रामनागसमस्तवन्तीमाकहेमा स्वस्म्ये ॥

(यज्ञ—उत्तम रक्षण करनेवाली, अत्यन्त विज्ञान, दीप्यमान, सुखकारक, दीप्तिमान, आनन्दकारक, अमररहित और छिद्ररहित ऐसी यज्ञरूपी नाव में हम उत्कर्ष और दैवत्व प्राप्त करने के लिए आरोहण करते हैं।)

पुरुषसूक्त में आगे यज्ञ शब्द का एक अर्थ कम है तथा दूसरा अर्थ प्रजापति अथवा विष्णु भी है। श्रेष्ठ परमेश्वर के प्रीतिप देवों ने यज्ञकर्म किया। देवों ने इस प्रकार जो यज्ञ किया, वही धर्म बन गया। (तानि धर्माणि प्रथमायामन) इसीलिए प्राचीनकाल में यज्ञ के प्रतिरिक्त अर्थ किसी भी कृत्य को धर्म के रूप में स्वीकार नहीं किया गया। पुरुषसूक्त में यज्ञ का वर्णन करते समय कहा है कि यह विश्व निर्माण करते समय परमात्मा ने अर्थात् परमपुरुष ने स्वयं का यज्ञ किया। जब कभी सृष्टि की उत्पत्ति का, ऋतुओं के उद्गम का या प्रकृति की किसी भी क्रिया का उल्लेख किया जाता है। तब मानव जाति को उपदेश करते समय ऋग्वेद में कहा है कि 'दिय जान देनेवाला, सभी आपत्ति और विपत्तियों से पार ले जानवाला यज्ञ सोमवत्प्राण के लिए अवश्य आचरण में लाना चाहिए।' (ऋ० ७३४६)

सोमयाग दक्षपूणयास इत्यादि यज्ञो का उल्लेख ऋग्वेद में होते हुए भी उसका वणन ऋग्वेद में नहीं पाया नहीं गया। यज्ञ में 'सोम' नामक वनस्पति का वणन करनेवाले मय ऋग्वेद में बहुत पाये जाते हैं। 'सोम' कटते समय उसका हवन करते समय और उसका प्राशन करते समय कहे गये मय ऋग्वेद में मिलते हैं। ऋग्वेद का नवी मंडल 'सोममंडल' के नाम से प्रसिद्ध है। प्रातः सवन, माध्यमिनसवन तथा तृतीय सवन इनका उल्लेख कई सूक्तों में मिलता है।

ऋग्वेद के अंतर्गत सूक्तों का हेतु यज्ञो का विधान बतलाया न होते हुए भी तत्कालीन यज्ञसंस्था संबंधी विभिन्न सूक्तों में मिलता है। आयों का उल्लेख, यज्ञसंस्था का प्रसार करनेवाले इस आशय से ऋग्वेद में किया जाता है। यज्ञ के विरोधी पनि और दस्यु हैं ऐसा बताया जाता है।

ब्राह्मण ग्रंथ में स्थित यज्ञ विस्तार

यजुर्वेद की संहिताओं और ब्राह्मण ग्रंथों में यज्ञ का विस्तार हुआ है। यज्ञ के विभिन्न अर्थों का संपूर्णतया वणन ब्राह्मण ग्रंथ में मिलता है। विधि नियम और अथवाद के द्वारा यज्ञ की जानकारी बताई गई है। ब्राह्मणकाल में संपूर्ण मानवीय जीवन ही यज्ञकल्पना में बाँधा गया। आत्मशुद्धि और स्वतः के साथ-साथ दूसरों का उद्धार करना, ये यज्ञ के उद्देश्य हैं। व्यक्तिगत स्वरूप का जो यज्ञ बताया है उसमें प्रथम उद्देश्य दिखाई देता है। शतपथ ब्राह्मण में बताया है कि अग्नि से यज्ञ उत्पन्न हुआ, यह यज्ञ करनेवाले के पाप दूर करता है, उससे उसे ब्रह्मतेज, सम्पत्ति और सुख मिलता है, इसलिए उसे सदा यज्ञ करना चाहिए (२-२ १०६)। दूसरे उद्देश्य में सामाजिक दृष्टि दिखाई देती है। समाज के सुख के लिए भी अनेक यज्ञ बताये हैं।

जीवन की छोटी बड़ी घटनाओं के लिए ब्राह्मणग्रंथ में यज्ञ बतलाये गये हैं। इन यज्ञों के विधि-विधान अनेक प्रकार से बड़ा दन के कारण उनमें जटिलता आ गई। यज्ञ में कहे जानेवाले मन्त्र व तन्त्रों का ज्ञान भी बहुत बढ़ा। इस ज्ञान की जानकारी विशिष्ट वर्ग तक ही सीमित थी। फलस्वरूप इस वर्ग का अर्थात् पुरोहितों का समाज पर बचस्व प्रस्थापित हो गया। व्यक्ति को किसी देवता के लिए यज्ञ करना हा तो पुरोहित की महायत्ना लेना आवश्यक हो गया। जिनके कारण पुरोहित देवता और यज्ञ करनेवाले के बीच महत्वपूर्ण व्यक्ति बन बैठा।

यज्ञ के विधान का वणन करते समय उस यज्ञ की स्तुति करनेवाली अनेक कथाएँ व आख्यायिकाएँ ब्राह्मणग्रंथों में मिलती हैं। समाज विशिष्ट यज्ञ करने के लिए प्रवृत्त हो, यही इसके पीछे हेतु था। यज्ञों के विशिष्ट क्रम की स्तुति करते समय भी छोटी छोटी कहानियाँ बताई गई हैं। उदाहरणार्थ 'अग्नि का मयन करने के लिए पीपल के तने का प्रयोग करना चाहिए', ऐसा बताते समय शतपथ ब्राह्मण में पुत्ररत्ना व उवशी की कहानी है। जब इंद्र की शक्ति कम हुई तब पशुओं ने अपने दही और दूध से उनकी शक्ति वापस ला ली। इसीलिए उन्हें 'सान्नाय्य' नाम से हवि अर्पण करते हैं ऐसा तत्तिरीय संहिता में कहा गया है। प्राचीन काल में केवल दिन ही हुआ करता था इस कारण यम की मृत्यु का दुख यमी भूल नहीं सकी, जिसके कारण देवों ने रात्रि का निर्माण किया। उस समय में सुबह और संध्या होने लगी। इसीलिए प्रातः काल और सायंकाल दोनों समय अग्नि का उपस्थान करना चाहिए ऐसा मैत्रायणी संहिता में कहा गया है। ब्राह्मण ग्रंथ में कथा सुनाने का प्रारम्भ इस प्रकार किया जाता है 'अनेक बार देव और दानवों में युद्ध हुआ जिसमें देव विजयी और दानव पराजित हुए।' ब्राह्मण ग्रंथ का समावेश श्रुति में होता है। इसलिए ब्राह्मणोक्त यज्ञ की श्रौतयज्ञ कहते हैं। उनका वणन श्रौतसूक्तों में किया जाता है।

इस प्रकार ब्राह्मणग्रंथ में यज्ञ का महत्व बढ़ जाने के कारण देवताओं को 'गौण' माना जान लगा। यज्ञ द्वारा एक अपूर्व शक्ति निमाण होती है जिससे यज्ञवत्ता का फलप्राप्ति होती है, ऐसा मत था। योग्य

फलप्राप्ति होने के लिए दंबो ने यज्ञ किया, देवा का अनुकरण जमुरो ने, मनुष्यों ने किया, यहाँ तक कि शूद्र योनि के प्राणियों ने भी यज्ञ किया, ऐसा उल्लेख ब्राह्मणग्रंथ में मिलता है। यज्ञ में काम करने वाले ऋत्विजों का स्थान भी देवताओं से बरिष्ठ है। मन्वा के सामर्थ्य से ऋत्विज देवताओं को हविर्भाग स्वीकार करने के लिए आवाहन करते हैं और देवता यज्ञ स्थान पर पहुँचते हैं। चातुर्मास्य में यज्ञ के साकमध पत्र में हविर्ग्रहण करने के लिये इन्द्र को बुलाया जाता है, इन्द्र ऋषभरूप में वहाँ—प्रत्यक्ष उपस्थित होते हैं, ऐसा शतपथ ब्राह्मण में बताया गया है (२-५ ३ १८)। इस प्रकार यज्ञ सर्वश्रेष्ठ है यही मुख्यतः ब्राह्मण ग्रंथ में प्रतिपादित है।

यज्ञ द्वारा प्रजापति ने सृष्टि का निर्माण किया ऐसा ब्राह्मण ग्रंथ में अनेक स्थान पर कहा है। परंतु सृष्टिकर्ता प्रजापति के लिए ऐसा कोई भी यज्ञ बताया नहीं गया है। कहाँ कहीं प्रजापति को प्रधान देवता माना गया है। सृष्टि उत्पन्न करने की प्रक्रिया का यज्ञ से घनिष्ठ संबंध ब्राह्मण ग्रंथ में बताया गया है। प्रजापति द्वारा सृष्टि उत्पन्न करना भी एक महान यज्ञ ही है।

ब्राह्मण ग्रंथ में बताये गये काम्ययागों का अभ्यास करने से तत्कालीन लोगों के ऐहिक सुखोपभोग सबधी क्या आकांक्षा थी यह जानकारी प्राप्त होती है। बहुत से यज्ञ समाज के हित के लिए ही बताये गये हैं। पर्याप्त मात्रा में वर्षा हो, शत्रु का नाश हो, अन्न समृद्धि हो आदि अनेक कारणों के लिए जो याग बताये गये हैं, वे सामाजिक जीवन का विचार करके ही बताये गये हैं।

ब्राह्मणकाल में ब्राह्मणवर्ग का बरिष्ठ स्थान होते हुए भी सन्निय और ब्राह्मण में स्पर्धा न थी। सामाजिक जीवन और राष्ट्र के हित के लिए ब्राह्मण और क्षत्रिय साथ मिलकर काम करते थे। इसलिए कई यज्ञ केवल राजा के लिए ही हैं। इस यज्ञ में ब्राह्मण भी सहयोगी बनकर राजा का कल्याण करते थे। युद्ध में भी राजा की सहायता करते थे। युद्ध पूर्व, युद्ध के प्रारम्भ में तथा विजयी होने पर राजा के कल्याणार्थ अनेक यज्ञ होते थे। राष्ट्र हित के लिए ब्राह्मण कितने दक्ष थे, इस सबध में तत्कालीन संहिता में कहा है, (१-४ १०) कि 'वयं राष्ट्रं जागयाम पुरोहिता' (अथ इस राष्ट्र में हम पुरोहितों को जागान रहना चाहिए ।)

यज्ञ द्वारा तत्त्वज्ञान का उदय हुआ है। ब्राह्मण ग्रंथ में 'य एव वेद (जो यह जानता है) वयं बोद्धाया गया है।' अर्थात् यह पूरा यज्ञकर्म केवल सीधा विधान न होकर उसमें समझ रखते हुए काम करने का आदेश है। यज्ञ कल्पना का विस्तार ब्राह्मण ग्रंथ के अतिरिक्त उपनिषद् में भिन्न प्रकार से हुआ है। उसका विचार करना आवश्यक है।

यज्ञ का आध्यात्मिक स्वरूप

आध्यात्मिक तत्त्वज्ञान भारतीय संस्कृति का अनमोल भंडार होने के कारण उसे उच्च स्थान प्राप्त हुआ है। इस आध्यात्मिक तत्त्वज्ञान की जानकारी देने वाले ग्रंथ ही उपनिषद् हैं। ब्राह्मण ग्रंथ में स्थित यज्ञकर्म द्वारा ही उपनिषदों का तत्त्वज्ञान साकार स्वरूप से पाया है। इसीलिए उपनिषदों का अभ्यास करते समय यज्ञ सबधी विचार ध्यान में रखना अनिवार्य है। केवल कर्म से ज्ञान अधिक श्रेष्ठ है ऐसा उपनिषद् मानते हैं। तथापि कर्म का आधार किए बिना केवल ज्ञान निराधार है। इसीलिए यज्ञ का ज्ञान आवश्यक है। जो वेदप्रतिपादित यज्ञ स्वयं नहीं कर सकता उसे वेद का अभ्यास या ज्ञान प्राप्त करना चाहिए, जिससे उसे यज्ञ का फल मिलेगा। इस सबध में तत्कालीन आरण्यक में (२-१५) इस प्रकार कहा है—'यं वं कृणुमधो न तेन तेनास्येष्ट भवति।' (अथ जो व्यक्ति यज्ञ सबधी वेदभाग का अध्ययन करता है उस यज्ञ करने का फल प्राप्त होता है ।)

यज्ञ की प्रक्रिया बनाते समय ब्राह्मण ग्रंथ में एकरूपत्व की भावना का निर्देश किया है। दशोन्न पराश्व ऋत्विज देवता आदि का परस्पर एकत्व प्रतिपादित किया है। उदा०—यज्ञ यह प्रजापति है, यज्ञ

दम है और अग्नि पशु है—इस प्रकार के अनेक वाक्य, ब्राह्मणग्रंथ में मिलते हैं। इस एकत्व की भावना को 'बधुत्व' कहते हैं।

वैदिक साहित्य में यज्ञ की परिभाषा द्वारा तत्त्वज्ञान किस प्रकार बताया है, यह देखते समय ऋग्वेद के पुरुषसूक्त का निर्देश करना आवश्यक है। पुरुषसूक्त का ऋषि, नारायण है, जिन्होंने यज्ञ का वर्णन किया है। पुरुष मण्ड का कुछ टीकाकारों ने ब्रह्म या परमात्मा, ऐसा अर्थ लगाया है।

सूयमंडल में जिस परमपुरुष का वास्तव्य है और जिस पुरुष ने चेतन और अचेतन सृष्टि के रूप में विविध आकार बनकर उसे व्याप्त कर दिया है उस विराट् पुरुष को 'हवि' बनाकर दबो में यज्ञ किया। इस विराट् पुरुष का वर्णन पुरुषसूक्त में इस प्रकार किया है—हजारों सिरों वाला हजारों तंत्रोंवाला तथा हजारों परो वाला यह पुरुष पूरी सृष्टि को व्याप्त करके भी दस अंगुल बच ही गया है। भूत, भविष्य और वर्तमान वही है। अमृतत्व का वह स्वामी है। प्रत्यक्ष दिखने वाले जगद्रूपी महिमा से भी वह पुरुष बड़ा है। इस विराट् पुरुष का मुँह ब्राह्मण या क्षत्रिय उसके हाथ में, वक्ष्य उसका धड़ था और शूद्र उसके पंर में। इनके मन के द्वारा चन्द्रमा नेत्रों से सूर्य, मुँह से अग्नि व इन्द्र, प्राण से वायु नाभि से अतरिक्ष, सिर से स्वर्ग परो से भूमि और जानों से दिशा उत्पन्न हुई।

इस विराट् पुरुष के तार्किक स्वरूप का उल्लेख करते समय श्री श० दा० पंडसे लिखते हैं— 'प्राचीन कालीन पुरुषमंथ पर विराट् पुरुष के हवन का भव्य रूपक किया गया है। सम्पूर्ण पृथ्वी व्यापी वातुबन्धसूक्त, जो मानवी समाज और प्राणिमात्र है वह विराट् पुरुष ही है। परमेश्वर की विधिवत पूजा, चारों वर्णों से युक्त इस विराट् पुरुष की अर्थात् मानव समाज और सृष्टि के सबस्व की अर्थात् चारों वर्णों की बुद्धि, शक्ति, सबसाधन संपत्ति के सामुदायिक कल्याण के लिए हवन करने से होती है। संप्रदाय का अविनाशी स्वरूप परमात्मा है तथा उसके लिए अपनी बुद्धि, शक्ति, सब साधन संपत्ति व सब अपण करना ही यज्ञ है, यही श्रेष्ठ धन है ऐसा रूपकारमक भाषा में बताया है।'

मानवी जीवन ही एक यज्ञ है, वह गतिमान है। इस यज्ञ का वर्णन छांदोग्योपनिषद् में यज्ञ की परिभाषा में किया है। पुरुष का जीवन काल एक सौ सालह वष का है एसा मानकर जीवन यज्ञ के तीन भाग किये गए हैं—उहें 'सवन' कहते हैं। जिस प्रकार सोमयाम में तीन सवन हैं, उसी प्रकार जीवन में भी तीन सवन होते हैं। व इस प्रकार हैं।

मनुष्य का प्रथम चौबीस वष का काल 'प्रातः सवन' कहलाता है। गायत्री छन्द के चौबीस अक्षर होते हैं। प्रातः सवन में सभी ऋचाएँ गायत्री छंद की बड़ी जाती हैं। इस प्रातः सवन की जीवन यज्ञ में प्राणों का दत्ता 'बधु' है। जीवन काल के प्रातः सवन में यदि रोग व मरण की दशा उपस्थित हो, तो 'बधु' को ध्यान में रखत हुए यह प्रार्थना करनी चाहिए (छंदो० ३१६)।

इस में प्रातः सवन माध्यदिनसवनमनुसन्नुतेति।

माह प्राणाना वसूना मध्ये यज्ञा विज्ञाप्यीय।

(अर्थ—यह मेरा प्रातः सवन का जीवन-काल माध्यदिनसवन से संबद्ध होने दो। प्राणरूपी बधु में (पहले चौबीस वष में मेरा यह जीवन यज्ञ लाप न होने पाय। उस अलङ्घ्य करने दो)।

चौबीस वष के बाद चत्वारिंश वष तक का पुरुषयज्ञ का माध्यदिनसवन कहलाता है। माध्यदिन सवन में त्रिष्टुप छंद की ऋचाएँ बड़ी जाती हैं। इस त्रिष्टुप छंद में चत्वारिंश अक्षर होते हैं। जीवन यज्ञ के इस कालखंड का दत्ता 'श्रद्धा' है। जीवन का चौबीस से अठ्ठश्र वष तक का काल महत्त्वपूर्ण है। यज्ञ में शिक्षा देना, अभिषेक करना, रथस्पर्धा आदि महत्त्वपूर्ण बातें माध्यदिनसवन में ही होती रहती हैं। इसमें श्रद्धा की भांति रत्नवर प्रार्थना की जाती है —

यानि चतुर्वचस्त्वारिंशद्वर्षाणि तन माध्यदिन सवनम् ।

इद मे माध्यदिन सवन तृतीयसवनमनुसन्नुतति ॥

(अथ—मेरा यह माध्यदिनसवन तृतीय सवन से सबद्ध हो ।) 'यानि अष्टाचत्वारिंशद्वर्षाणि तत तृतीय सवनम् ।' (अडसठ वर्ष के बाद और अडतालीस वर्ष (याने एक सौ सोलह वर्ष तक जीवन यज्ञ का तृतीय सवन कहलाता है ।)

जगती छद के अडतालीस अक्षर होते हैं । तृतीय सवन के मभी मन्त्र जगती मन्त्र के बड़े जात है । इस सवन का देवता आदित्य होने के कारण इसकी प्राथना इस प्रकार करते हैं, 'मेरा यह तृतीयसवन अन्न तक चले, मेरा यह यज्ञ बीच में हो लुप्त न हो ।'

'महीदास ऐतरेय' को इस जीवन-यज्ञ का सम्यक् ज्ञान था, जिसके कारण उसे एक सौ सोलह वर्ष तक आयु प्राप्त हुई ऐसा छांदोग्योपनिषद् में कहा गया है ।

उपनिषदों में वर्णन किये गए इस जीवन यज्ञ का शकराचार्य ने 'यज्ञदशन' कहा है । यह-दशन को तरह मानवी जीवन के तत्त्वज्ञान इस यज्ञदशन में बताया गए हैं । यह यज्ञदशन आगिरस गोत्र के 'पोर' नामक ऋषि ने देवकीपुत्र कृष्ण को बताये, ऐसा भी शकराचार्य का कहना है ।

ज्ञाती पुरुष का जीवन भी निरर्थक चलने वाला यज्ञ हो है, ऐसा रूपकात्मक वर्णन महाभारतयज्ञोपनिषद् में किया है । इसमें यज्ञकल्पना का उदात्तीकरण किया है । उसी प्रकार यज्ञ द्वारा आध्यात्मिक विचार किस प्रकार प्रकट किए जाते हैं, यह भी बताया है । यज्ञ की ठीक परिभाषा पात द्रुप बिना यह रूपक समझना कठिन है । इसमें यज्ञ प्रक्रिया की पार्श्वभूमि पर आध्यात्मिक विचार प्रस्तुत किए हैं । वे इस प्रकार हैं—

तस्यैव विदुषो यन्स्याद्भ्या मजमान थद्धा पत्नी
शरीरमिध्ममुरा वेदिलोमानि बर्हिर्वेद क्षिया
हृदय यूप काम आज्य मन्त्र पशुस्तपोऽग्निदम-
शमयिता दक्षिणा वाय होता प्राण उदमाता
चक्षुरध्वयुग्मनो ब्रह्मा श्रोत्रमग्नीद यावदधियते
सा दीक्षा यदन्नानि तद्विद्यत् पिवति तदस्य
सोमपान यदमते तनुपसदो यत् सत्त्वरस्युपविद्यत्सुतिष्ठते
य स प्रवर्ष्मा यन्मुख तदाहवनीयो या आहुति-
राहुतिमदस्य विधानं तज्जुहोति यत सायं प्रातरस्ति
तत् समिध यत प्रातर्माध्यदिन सायं च तानि
सवनानि ये अहोरात्रं ते दशपूर्णमासी यज्यमासाश्च
मासाश्च ते चातुर्मास्यानि न ऋतवस्ते पशुद धा
ये सवत्सराश्च परिवत्सराश्च तेऽङ्गणा सववेदस
या एतस्मिन् यमरणं तदवभृथमेतद्धं जरामयमग्निहोत्रम् ।

(अथ—इस प्रकार का ज्ञान जिसे प्राप्त हुआ है, (अर्थात् जा जीव-मुक्त है) उसके जीवन यज्ञ का यज्ञदान आत्मा है, श्रद्धा उसकी पत्नी है शरीर इध्मा, (यन्काष्ठ) उर वेदी, नास दम, चोटी बंद हृदय यूप, इच्छा को, क्रोध पशु तप अग्नि, दमरूपी शांत वृत्ति दक्षिणा, वाणी होता, प्राण उग्माता चक्षु अध्वर्यु, मन ब्रह्मा का न आग्नीध्र यावज्जीवन दीक्षा भोजन हवि, पेयपदार्थ यज्ञ का सोमपान, चतुर्मास किरना उपसिद्धि, यज्ञ उदना-बेठना प्रवर्ग मुख आहवनीय आहुतिया का उच्चारण आहुति, ज्ञान होम मुख हाम का भोजन समिध मुख दागहर व शाय का भोजन तीन सवन दिन और रात दशपूर्ण मास पसवादा और वर्षे)

चातुर्मास्य, ऋतु पशुयाग, सवत्सर आदि वर्ण अहर्गण, ऐसा यह सवेदस नामक सन है। मृत्यु यग का अवभृथ है, इस प्रकार जरामृत्यु आने तक चलने वाला अग्निहोत्र व्रत है। इस प्रकार क्लृप्ततम यज्ञ की प्रक्रिया द्वारा उपनिषदों में यग के आध्यात्मिक स्वरूप का विचार प्रस्तुत किया है। यज्ञरथ अद्यावृक्क किया जाना चाहिए। अथा के बिना किया हुआ यग व्यर्थ है। इस सब में कठोपनिषद की 'नचिकेता' की कथा सुनने योग्य है। राजश्रव्य ने स्वर्गप्राप्ति के लिए यज्ञ किया, परन्तु उसमें वृद्ध गायों की दक्षिणा के रूप में दिया। राजश्रव्य को सपत्ति की इच्छा थी। उसमें अथा की भावना नहीं। 'नचिकेता' अत्यन्त अद्यावृक्क यह देख रहा था। इस अथा के बल पर ही उस यम ने तत्त्वज्ञान समझाया। उपनिषद में यज्ञ के आध्यात्मिक स्वरूप का वर्णन किया है उसका आधार लेकर ही भगवद्गीता में यज्ञकल्पना का विस्तार किया है।

'गीता' में यज्ञ के बारे में अनेक बातें मिलती हैं, परन्तु यज्ञ शब्द के अर्थ के बारे में विद्वानों में मतभेद है। तीसरे अध्याय में यग का सामान्य विधान दिये हैं उसमें यग का अर्थ 'वेदप्रतिपादित' यज्ञ ऐसा लिया है। फिर भी भगवद्गीता में यज्ञ शब्द केवल 'याच्' धातु द्वारा ही बना है ऐसा कहा नहीं जा सकता। गीता में इष्ययग, तपोयग, योगयज्ञ, तानयग आदि शब्दों का प्रयोग होने के कारण उसमें यज्ञ शब्द का अर्थ होम हवन लेना उचित नहीं है। ब्रह्मादेव ने सृष्टि का निर्माण करने के बाद इनके कल्याण के लिए यगवक्त्र उत्पन्न किया। समाज का उदरनिर्वाह सुचारु रूप से होने के लिए यगवक्त्र चलना चाहिए ऐसा मनुस्मृति में कहा है (१-८७)। 'यज्ञ' उत्पन्न करने के बाद इनके कल्याण के लिए यगवक्त्र द्वारा आप देवताओं को सन्तुष्ट करें देवता भी आपका सन्तुष्ट करेंगे (गीता ३.१०.११)।

इस सब में भी यज्ञ के अर्थ का स्पष्ट कर देवता भी आपका सन्तुष्ट करेंगे—जिस समय सृष्टि में मानव जाति की उत्पत्ति हुई उसी समय ईश्वर ने उनके साथ यग की भी उत्पत्ति की। इसका सीधा अर्थ यही है कि बुद्धि विशिष्ट मनुष्य जब सृष्टि पर संचार करने लगा तब उसे यग की आवश्यकता का आभास हुआ। मानव जाति के लिए आवश्यक ऐसा यग कौन सा है इसका विचार करना क्रम प्राप्त है। अतः स्मात धर्मप्रोक्त होम हवन ऐसा सन्तुचित अथ यज्ञ का लेना उचित नहीं। इस स्थान पर यज्ञ शब्द का अर्थ पूज्य व्यक्ति के लिए किया जाने वाला त्याग या ऐसे व्यक्ति की सेवा है।

सृष्टि की उत्पत्ति के सबंध में उपनिषद में अनेक स्थानों पर उल्लेख मिलता है (त० ३.२.१, छांदो० ६.२०)। इस सृष्टि की उत्पत्ति का क्रम इस प्रकार है—अग्नि द्वारा जल उत्पन्न हुआ और जल से अन्न उत्पन्न हुआ। इस सबंध में मनुस्मृति में यह श्लोक है (मनु० ३.७६)—

अग्नी प्रास्ताहुति सभ्यगादित्यमुपपत्तिष्ठते।
आदित्याज्जायते सूर्ये पशु चतुर्षु ॥

(अथ—अग्नि ने दी हुई आहुति सूर्य के पास पहुँचती है। (सूर्य द्वारा वर्षा होती है वर्षा द्वारा अन्न और अन्न से प्रजा उत्पन्न होती है।)
इस प्रकार सृष्टि की उत्पत्ति का जो क्रम है, उसे तत्त्वज्ञान की परिभाषा में सृष्टिचक्र कहते हैं।
अनाद भवति प्रलानि पञ्चाद न संभव ॥
यथाद् भवति पञ्च यो यग नमसमुदभव ॥
कम ब्रह्मोदभव बिद्धि ब्रह्माक्षरसमुद्भवम् ॥
तस्मात् स्रवगत ब्रह्म नित्य यज्ञ प्रतिष्ठितम् ॥

(अथ—अन्न द्वारा सभी प्राणियों की उत्पत्ति होती है। अन्न की उत्पत्ति वर्षा के कारण होती है। यज्ञ करने से वर्षा होती है। या का निर्माण कम द्वारा होता है। कम वेदा द्वारा उत्पन्न होता है। वेद सगुण ब्रह्म द्वारा उत्पन्न हुए हैं। परब्रह्म सबव्यापी होने के कारण, जहाँ यज्ञ होता हो, वहाँ उनका अनुष्ठान होता है।)

इस प्रकार यज्ञ कम में परब्रह्म का अनुष्ठान है ऐसा समझकर ईश्वर ने यज्ञ की वदोक्त कम से एकता प्रस्थापित की है। ईश्वर निर्मित सृष्टि के व्यवहार यतिमान रखने के लिये, गीता में बताया यज्ञ कम नित्य चलत रहना चाहिए। 'यज्ञ करना चाहिए', ऐसी वेद की आज्ञा होने के कारण या कम यज्ञ के लिये किये जात हैं, वे ईश्वर सम्मत हैं। इसलिए वे कता को बधनकारक नहीं होते। अर्थात् मोक्ष प्राप्ति में बाधक नहीं है। 'विष्णु' ऐसा अर्थ लेकर 'यज्ञाय' अर्थात् विष्णु प्रीत्यर्थ, ऐसा भी अर्थ समानाचको ने लिया है। परन्तु गीता में यज्ञ का अर्थ व्यापक है, अर्थात् यज्ञ फल आशा विरहित कर्तव्य बुद्धि से किया गया कर्म है। अतः यज्ञस्वरूप कर्म बधनकारक नहीं है, ये कम उचित हैं (गीता ३९)।

यनायात् कर्मणोऽयम लोकोऽयं कमबधन ।

तदर्थं कम कीर्तय मुक्तसङ्ग समाचार ॥

(अथ—यज्ञाय किय गये कर्मों के अतिरिक्त, अथ कर्मों से मानव कमबद्ध होता है इसलिए हे अजुन, आश्रित रहित यनार्थ कम करो।)

फलआद्याविरहित कर्तव्य कम ऐसा यज्ञ शब्द का अर्थ होने के कारण यज्ञ और कम का समुच्चय गीता में बताया है। यनाय कम बधनकारक नहीं होते इसलिए यज्ञार्थ कर्म भी फल की आशा न रखते हुए करना चाहिए। ऐसा लोकमाय तिमिर ने उपयुक्त श्लोक पर भाष्य करते हुए कहा।

यज्ञ का मूलतत्त्व आध्यात्मिक ज्ञान ही है। बाह्य अनुष्ठान को प्राधान्य देना योग्य नहीं है। महाभारत में भी श्रीकृष्ण का ही यज्ञतत्त्व जानने वाला बताया है। मनुष्य का सम्पूर्ण जीवन महायज्ञ ही है।

भगवद्गीता में यज्ञकल्पना का विस्तार करते समय श्री सात्वत्केसर कहत हैं—'मानवशरीर में चलने वाला व्यापार एक यज्ञ है। स्वयं की शक्ति का समर्पण, समष्टि की उन्नति के लिये करना, यज्ञकर्म है। कनिष्ठ द्वारा वरिष्ठ के लिये किये त्याग कम को यज्ञ कहते हैं। ऐसे यज्ञ में भोग-बुद्धि से त्याग-बुद्धि का अधिक महत्त्व है। ज्ञानेन्द्रिय और कर्मेन्द्रिय को ईश्वर-सेवा में अर्पण करना महत्त्वपूर्ण यज्ञ है। सार्विक, राजस और तामस ये तीन यज्ञ के प्रकार हैं, जिनमें सार्विक यज्ञ श्रेष्ठ है। इस प्रकार यज्ञ शब्द के अर्थ का अत्यधिक विस्तार करके गीता ने भारतीय जनमानस में यज्ञ कल्पना दृढमूल कर दी है।

यज्ञसंस्था का इतिहास

यज्ञ एक प्राचीन इण्डो इरानियन संस्था है, इण्डो जर्मनिक नहीं। इरानियन धर्मग्रन्थ 'अवेस्ता' में यज्ञसंस्था सम्बन्धी कुछ महत्त्वपूर्ण जानकारी प्राप्त हुई है। ऋग्वेदकालीन आय मस्कृति में यज्ञ संस्था को महत्त्वपूर्ण स्थान था। यज्ञ के सम्पूर्ण ज्ञान के अभाव में यज्ञ कर्ता को भूत, दुष्ट आत्मा परगान करते हैं, ऐसी प्राचीनकाल में भावना थी। यज्ञ करने से सामर्थ्य प्राप्त होता है, अन-सम्पत्ति मिलती है, तथा यज्ञ प्राणिमात्र का सत्य है ऐसा शतपथ ब्राह्मण में बताया है (१४-३ २०१)।

यज्ञ का देवता से साम्य दिखाकर वैदिक साहित्य में यज्ञ संस्था का अत्यधिक विस्तार किया गया। वेद साहित्य इसी कारण प्रवृत्त हुआ, ऐसा वेदांग ज्योतिष में कहा है। इस प्रकार बालगणना करने के लिये यज्ञसंस्था का निर्माण हुआ ऐसा अनुमान लगाया जाता है। वेदों में यज्ञ की परिभाषा में अनेक प्रकार के कम बताये हैं। कई ग्रन्थ तो यज्ञ की प्रक्रिया के लिये ही बनाये गये हैं। अतः वेदों में स्थित यज्ञ संस्था का अध्ययन द्वारा ही वेदों का मूल अर्थ जानना आवश्यक है। इस बात को ध्यान में रखते

हुए ही मूत्रकारी से लेकर सायणाचार्य तक के सभी ग्रन्थकार वेद का अर्थ जानने का प्रयत्न करते थे। यज्ञ के विधि विधानों से सम्बन्ध न रखने वाले अनेक मन्त्र वेद में मिलते हैं, इसलिए यज्ञ के ज्ञान के अतिरिक्त उनका अर्थ प्रमाणित करने की आवश्यकता थी। पाश्चात्य पण्डितों ने इस कार्य को हाथ में लिया। किन्तु यज्ञसंस्था का आकलन न होने के कारण कई मन्त्रों का अर्थ व भी न समझ पाये। यज्ञसंस्था के इतिहास का महत्व बताते समय डॉ० केल्कर कहते हैं—वेदकालीन स्थिति की जानकारी प्राप्त करने के लिये यज्ञ-संस्था का ज्ञान होना आवश्यक है। वेद का प्रतिपाद्य विषय यज्ञ होने के कारण वेदा की घटना समझने के लिए यज्ञसंस्था की वृद्धि व उसका इतिहास जानने के पश्चात् ही वेद का ज्ञान प्राप्त होगा। मनुष्य या समाज का हित देखते हुए जो विधियाँ ससार में विद्यमान हैं, उनमें विस्तार की दृष्टि से भारत में स्थित यज्ञ संस्था के समक्ष दूसरी कोई भी विधि प्रभावपूर्ण नहीं है। यज्ञसंस्था से समाज का विकास हुआ तथा ज्ञान विषयक व समाज घटना विषयक लाभ भी हुआ। फिर भी ऋग्वेद कालीन यज्ञ संस्था पूर्णत्व में प्राप्त कर सकी। ऋग्वेद के अनेक मन्त्रों में यनीय पात्र यनीय विहार, ऋत्विजों के नाम, मन्त्र, यनीय हवि इत्यादि का उल्लेख होते हुए भी, किसी सम्पूर्ण यज्ञ का विधान उसमें नहीं मिलता। यजुर्वेद में यज्ञसंस्था का विस्तृत स्वरूप दिखाई देता है। इसमें छोटे-बड़े यज्ञों का विवरण है। यजुर्वेद संहिता में ही ब्राह्मण ग्रन्थों का निर्माण हुआ। विभिन्न प्रकार की काल गणना के लिए भी विभिन्न यज्ञ निर्माण हुए। वर्ष के आरम्भ विषय को विषुवदिन कहते थे। इस ब्राह्मण ग्रन्थ के अनुसार इस दिन सत्रसर सत्र आरम्भ करना चाहिए। इस दिन हाने वाले यज्ञ को विष्वान कहते हैं। काल गणना की ध्यान में रखते हुए ही अतिरात्र पड़ह, गवा मयन आदि यज्ञ प्रचलित हुए। विभिन्न यज्ञों के अभ्यास द्वारा ही काल-गणना से संबंधित बहुत समोधन हुआ।

विशिष्ट वर्ग को ही यज्ञकर्म का अधिकार प्राप्त होने के कारण इस काल में पुरोहित वर्ग अर्थात् ब्राह्मणवर्ग का समाज पर आधिपत्य था। यज्ञों के विधानों की जटिलता का ज्ञान केवल ब्राह्मणों को था। जिस कारण तत्कालीन राजाओं ने भी ब्राह्मणवर्ग के प्रभुत्व की स्वीकार किया। किन्तु ब्राह्मणों में भी मतभेद उत्पन्न हुआ। उन्होंने यज्ञ के भिन्न भिन्न विधान आरम्भ किये फलस्वरूप यज्ञसंस्था जटिल बन गई।

किसी समय यज्ञसंस्था समाज का केन्द्र बिन्दु थी। यज्ञ के निमित्त सन्मान एकत्रित होता था। यज्ञ समाारम्भ में उपस्थित विद्वानों में शास्त्र की चर्चा चलती थी जिसमें अनेक वातावरण नियंत्रित किया जाता था। यज्ञ में एकत्रित हुए व्यक्तियों का पुराण कथा आदि के द्वारा धर्म का महत्त्व बताया जाता था। समाज के मुख के लिए और राष्ट्र कल्याण के लिए विभिन्न यज्ञ किए जाते थे। इस प्रकार यज्ञसंस्था सार्वस्पर्शी हो जाने के कारण सामाज्य जनता का भी श्रद्धा स्थान बन गई।

यज्ञसंस्था के इतिहास का विचार करते समय तत्कालीन समाज की भौतिक उन्नति की वृत्तमानाओं का भी ज्ञान मिलता है। "व्यक्तिगत सुख के लिए दैवताओं के पास पशु पुत्र गृह धन आदि आराध्य आदि की याचना यज्ञ द्वारा की जाती थी। स्वयं शत्रु अनेक बार प्रयुक्त हुआ है इसका अर्थ आस्थितिक सुख ऐसा किया है।

यज्ञं दुर्गेन सम्भिन्नं न च प्रसक्तमन्तरम् ।

अभिनायापनीतं यत्तत्तं सुखं स्वपणस्पदम् ॥

(अर्थ—जो दुःखमिश्रित नहीं है जो अन्त में नाशवान नहीं है तथा जो स्वेच्छा से प्राप्त किया है वही सुख स्वरूप कहलाता है।)

व्यक्तिगत सुख के साथ ही समाज या राष्ट्र सुख का विचार भी यज्ञ द्वारा किया जाता है। वैदिक काल में लोग व्यक्तिगत सुख के साथ समाज सुख भी किम प्रकार सोचते थे इसका वर्णन करने समय संस्कृति साम' पुस्तक में श्री द० के० कल्कर कहते हैं—वे गृहस्थ जीवन सुचारु रूप से चलाने की कामना रखने

वाले हमारे विजिगीषु, आक्रमणशील, अति उत्साही और उद्योगी पूजका का साहित्य है। यज्ञ द्वारा देवता को सतुष्ट करके उनसे ऐहिक सुख की प्राप्ति किस प्रकार करना चाहिए, इसी उद्योग में वे व्यस्त रहते थे।'

वैदिक काल में विभिन्न आचार और साहित्य एकत्रित करके यज्ञसंस्था सर्वसामाय्य करने का प्रयत्न किया गया। स्थानिक यज्ञ मंत्रादाय को पूषा विराम देकर सब सामाय्य यज्ञपद्धति प्रचलित की गयी। ब्राह्मण कालीन विस्तार प्राप्त यज्ञ संस्था का उपनिषद में तत्त्विक विचार किया गया। उपनिषद में अनन्त तत्त्व और विचारवत्त हुए। जिस कारण नवीन विचार प्रवाह आगे आये। इसी कारण बौद्ध धर्म का सर्वप्रथम हुआ। परन्तु भगवान् बुद्ध को भी समाज में दृढमूल यज्ञ संस्था का विचार करना पड़ा। भगवान् बुद्ध यज्ञ सबकी मत पर विचार करते समय श्री रा० गो० कोलहवेजी लिखते हैं—'भगवान् बुद्ध की यज्ञ विषय भावना आदरयुक्त है। उन्हें यज्ञ माय था, किन्तु उसमें की जाने वाली हिंसा अमाय्य थी। उन्होंने यज्ञ संस्था के विरुद्ध आवाज नहीं उठाई, किन्तु हिंसा का विरोध किया। अहिंसात्मक यज्ञ उन्हें माय्य था। भिक्षुओं को नित्य भोजन देना, रहने के लिए विहार आदि बनाना भी बुद्ध साहित्य में यज्ञकर्म कहलाता है।'

यज्ञसंस्था का इतिहास देखने से ऐसा प्रतीत होता है कि इस यज्ञ संस्था के ब्राह्मण स्वरूप कालांतर से नवीनता आई। फिर भी उसके मूलभूत तत्वों का विचार गूढ़ नहीं हुआ। यज्ञ संस्था ब्राह्मण स्वरूप को महत्त्व प्राप्त होते ही समाज सुधारकों ने लोगों की जागृत करके मूलतत्त्व की ओर सदा का लक्ष्य केन्द्रित करने का महान् कार्य भगवद्गीता ने किया। यज्ञ न करने वाला सत्कार माना भी सुधारकों से नहीं कर सकता, ऐसा बताकर, 'द्रव्ययज्ञ से ज्ञानयज्ञ श्रेष्ठ है' ऐसा गीता द्वारा प्रतिपादित किया गया है।

देवताओं के सुक्तों द्वारा मन्त्र या नाम मन्त्र से अग्नि में आहुति देना, यही यागों का स्वरूप है इसलिए इसे श्रौत या स्मार्त यज्ञ न कहकर, पौष्टिक अनुष्ठान कहना योग्य होगा।

यज्ञ को ऋत्विज

यज्ञ में काम करने वाला ऋत्विज कहलाता है। प्राचीनकाल में यज्ञ का स्वरूप सीधा व सरल था। इसलिए यज्ञ में ऋत्विज की संख्या कम थी। ऋग्वेद में एक ही ऋत्विज का उल्लेख है। यज्ञ प्रत्यक्ष वह सुक्त निर्माण करता था। परन्तु यज्ञ में अन्य ऋत्विजों का भी उल्लेख नहीं कही ऋग्वेद में पाया जाता है, (ऋग्वेद १००-७१-११)। वे इस प्रकार हैं—

'ऋचा त्वं पोषमास्ते पुण्ड्र्यान् गायत्र त्वो गायति शक्वरीषु।

ब्रह्मा त्वो वदति जातविद्या यज्ञस्य मात्रा विमिमीत उ त्वं॥

(अथ ऋचाओं के विनियोग में पिण्यात एक ऋत्विज ऋचाओं का पाठ कर रहा है। दूसरा (उद्गाता) शक्वरी छंद की ऋचाओं पर गायत्र साम गा रहा है। ब्रह्मा यह ऋत्विज अथर्ववेद का मन्त्र वह रहा है। एक व्यक्ति यन्त्रवेदिका मापन कर रहा है)

ब्राह्मण ग्रंथ में बताए गए सोमयाग में सोलह प्रमुख ऋत्विज थे। सदस्य सत्रहवाँ ऋत्विज हुआ। इसके अतिरिक्त यज्ञ में इनके सहायक व्यक्ति भी थे, उन्हें परिकर्मी, उपोद्गाता आदि कहते हैं। ऋत्विजों की संख्या सोमयाग में निश्चित रहती है। अपितु राजसूय, अश्वमेध आदि बड़े यज्ञों में ऋत्विजों के अनेक समूह रहते हैं। स्मार्त यज्ञ में आचार्य प्रमुख होता है। उनके अतिरिक्त ब्रह्मा, हवनकर्ता, जपकर्ता आदि ब्राह्मण होते हैं। यज्ञ में ऋत्विज ब्राह्मण ही होने चाहिए। इस सम्बन्ध में स्मृति में कहा है—'द्विजं तमानामातिवर्ण्य न तु क्षत्रियवैश्याम्।' (अथ—ऋत्विज होने का अधिकार केवल ब्राह्मण को है, क्षत्रिय व वैश्य को नहीं।)

यज्ञ और अयत्तास्त्र

भारतीय संस्कृति का विचार यज्ञमूलक होने के कारण संस्कृति और सम्पूर्ण मानवी जीवन के अंग और उपगंगो का सम्बन्ध यज्ञ प्रक्रिया से है। आध्यात्मिक शास्त्रों के समान ही भौतिकशास्त्र के भी मूलतत्त्व यज्ञ में मिलते हैं। आज के अत्याधुनिक वैज्ञानिक विचारों का मूलसूत्र भी यज्ञ द्वारा ही प्रगट हुआ है। इसलिए विभिन्न शास्त्रों के सम्बन्ध में यज्ञ के विषय में क्या कहा है, इसका विचार करना आवश्यक है।

यज्ञ और ज्योतिषशास्त्र

वेद द्वारा खगोल शास्त्र की निर्मिति हुई है। वेद में स्थित अनेक उल्लेखों का मूलम अध्ययन करके वेद के काल निष्पन्न पर प्रकाश डालने के लिए लोकमान्य तिलक आदि ने काफी सेहन किया। परन्तु यज्ञ के विधान बताने के लिए इनका उल्लेख होने के कारण, यज्ञ प्रक्रिया का ज्ञान होने के अतिरिक्त खगोल शास्त्र का ज्ञान नहीं हो सका। किन्तु यज्ञ का प्रारम्भ क्या हो कब हो, यह ज्ञान वेद साहित्य में ज्योतिष-शास्त्र सम्बन्धी वाक्यों द्वारा प्राप्त होता है। इसलिए ज्योतिष शास्त्र को वेदांग ज्योतिष नामक ग्रन्थ में काल विधान शास्त्र कहा है। पिंड पितृयज्ञ, चातुर्मास्य सोमयाग, गवामयन आदि कालदशक शब्दों का प्रयोग किया है। कालगणना का विचार ऋग्वेद से लेकर सभी ग्रन्थों में मिलता है। चातुर्मास्य का विचार मैत्रायणी संहिता में मिलता है। पाँच वर्ष के समय को युग' कहते हैं। सौर काल गणना और चांद्रकाल गणना का सम्बन्ध करने के लिए ही यह प्रयत्न किया है।

यज्ञ और भाषुर्वेद

यज्ञों में बताये अनेक यज्ञों के फल निरामयस्व हैं। चातुर्मास्य यज्ञ को गोपय ब्राह्मण में भयस्व यज्ञ कहते हैं (२१-१०)।

भेषज्ययना वा गत । ऋतुसंधिषु व्याधिर्जायते ।

तस्माद् ऋतुसंधिषु प्रयुज्यते ॥

(अर्थ—यह चातुर्मास्य यज्ञ भेषज्ययन है। ऋतु बदलने पर राग उत्पन्न होते हैं। इसीलिए यज्ञ ऋतु के बदलते समय किये जाते हैं।)

रोग उत्पन्न होने पर मानव जीवन में असमाधान उत्पन्न होता है, उसे दूर करने के लिए अनेक यज्ञ किए जाते हैं। श्वेतकुष्ठ, यक्ष्मा ज्वर, काल आदि रोगों के नाम वैदिक साहित्य में मिलते हैं। रोगनिवारण का मुख्य मांग यज्ञ ही है। इन विशिष्ट यज्ञों में भिन्न भिन्न औपधियों प्रयोग में लाई है। यजुर्वेद में औपधियों को अम्ब कहते हैं। इस संबंध में यह मन्त्र दिया है—

शत वा अम्ब धामानि सहस्रमुत वो रुह

अथा जतक्रतो यूयमिम मे जगद कुत ॥ (वाज० सं० १२/७६)

(अर्थ—ह औपधियों, तुम्हारे स्थान सऊँ है। हजारों स्थानों पर आप पदा होते हैं। आप हमारे इस यज्ञ में सम्मिलित हो और हम निरामय करें।)

औपधि और वनस्पति की बहुत सी जानकारी अपवचन में मिलती है। उसी प्रकार अनेक रोगों का उल्लेख उसमें मिलता है। छुद्र देवता की अवकृपा से रोग होते हैं। इसलिए इन देवताओं को संतुष्ट करके उनको दूर जाने को बाध्य करने के लिए अनेक विधियाँ बताई हैं)।

वर्षण जल देवता है। उसके क्रुद्ध होने पर जलोदर रोग होता है। रुद्र एक भीषण क्रूर देवता माना जाता है। रुद्र पशुओं को हानि पहुँचाता है, इसलिए उसे संतुष्ट करने के लिए ब्राह्मण ग्रन्थ में यज्ञ का विधान है।

अश्विनीकुमार भिषग्वर्य है। इसलिए रोगनिवारण के प्रीत्यर्थ इनके लिए यज्ञ किया जाता एक स्थान पर रुद्र को प्रथम वैद्य कहा है। (तै० स० ४-५-१२) इस प्रकार आयुर्वेद के अभ्यास के यज्ञ का मध्यम ज्ञान होना आवश्यक है।

यज्ञ और आधुनिकशास्त्र

आधुनिक शास्त्रों में मुख्यतः रसायन विज्ञान, गणित, वनस्पतिशास्त्र, प्राणिशास्त्र, वनस्पति शास्त्र आदि का समावेश है। वे सभी शास्त्र अब बहुत प्रगति कर चुके हैं। इनके सबंध में अनेक सहायता मिली है, तथा नवीन प्रयोग किये जा रहे हैं। किन्तु वैदिक साहित्य में स्थित यज्ञ सस्या का अभ्यास करने यह ज्ञात होता है कि आज के भौतिक शास्त्र का उगम भी यज्ञ प्रक्रिया द्वारा ही हुआ है। यज्ञ में च नमस्क एक विधि बताई है, उसकी रचना का विचार शुक्ल सूत्रों में मिलता है। शुक्ल का अर्थ है रस्सी, इस सहायता से माप लेकर यज्ञ वेदी तैयार की जाती है। इसके लिए 'चयन' की जादूतियों के सबंध में रस गणितीयशास्त्र के अनेक सिद्धांत बताये हैं। चयन के लिए ईंटों को बनाने की विधि भी शुक्लसूत्रों में मिलती है।

यज्ञ में साम, करीर, शमी आदि वृक्षा की समिधा व पत्त प्रयोग में लाये जाते हैं। इस सबंध वनस्पति की उत्पत्ति गुण घन आदि का ज्ञान यज्ञ विषयक साहित्य में मिलता है।

यज्ञ में पशु हिंसा की जाती है। इसलिए शल्य शास्त्र की जानकारी भी उपलब्ध हो सकती है पशु का विच्छेदन करने के शास्त्र से लेकर भीतरी अवयवों का यथाथ ज्ञान इनसे संबंधित ग्रंथों में मिलता है पशुओं में बकरी मायाय पशु है। इसकी शरीर रचना, मनुष्य की शरीर रचना के समान है। इसलिए मनुष्य के शरीर के अंतरंग की जानकारी प्राप्त करने के लिए पशुयज्ञ का विधान वैदिक साहित्य में विद्यमान है।

इस प्रकार अनेक उद्योग पद्धतों की जानकारी भी यज्ञों के निमित्त से प्राचीन साहित्य में मिलती है। समाज की विभिन्न जाति और उपाजातियों का समावेश किसी न किसी रूप में यज्ञ में किया जाता था। यज्ञ में स्थित हिंसा व अहिंसा

ब्राह्मण ग्रंथों में यज्ञ सस्या का विचार करते समय श्रौतयज्ञ में स्थित पशुयाग का भी विचार करना चाहिए। भिन्न भिन्न देवताओं के लिए भिन्न भिन्न पशुओं की बलि देना चाहिए ऐसा वैदिक साहित्य का मत है। देवताओं के लिए किसी पशु की हिंसा करते समय, मनुष्य मायायित होकर अथ का अनुभव करने का प्रयत्न करता है। परन्तु प्राचीनकाल में सभी माताहारी थे, अतः ईश्वर को भी भास समर्पण करना निषिद्ध नहीं समझा जाता था। प्राचीन काल में पशु ही द्रव्य माना जाता था।

सृष्टि में एक पदार्थ के विनाश से दूसरा पदार्थ बनता है। मूकम बीज से वृक्ष बनता है। घोट प्राणियों के विनाश से बड़े प्राणियों का भरण पोषण होता है। जीवों जीवस्थ जीवन में यही ससार का पांथ है। इस कारण यज्ञ में देवता को पशु-समर्पण करते समय उस पशु के विनाश से उचित कलत्राति होगी ऐसा माना जाता है। प्राणि नाशवान है। अतः किसी बड़े कार्य के लिए बलि देना श्रेष्ठ ही है। बलि में दिया जान वाला पशु यज्ञकर्त्ता से पहले ही स्वर्गतोक्त प्राप्त करता है। इसीलिए यज्ञ में पशु हिंसा उचित ही है। ऐसा विचार उस काल में प्रचलित था।

यज्ञ विषयक साहित्य का अभ्यास करते समय 'अहिंसा' पर बार बार बल दिया गया है। ब्राह्मण ग्रंथों के पशु यज्ञ में स्थित हिंसा का, ब्राह्मणकारों ने उदात्तकीर्ण किया। ब्राह्मणकाल में मासभक्षण समाप्त हो चुका था भी, यज्ञ में प्रत्येक बलि देने की क्रिया अप्रिय थी। इसलिए ब्राह्मणग्रंथों में ऐसा समझाया गया है कि यज्ञ में हिंसा आवश्यक है वह अच्छी हेतु रखते हुए की जाती है। पशु की हिंसा न होकर उसका भक्षण किया जा रहा है एसा ब्राह्मण ग्रंथ में बताया है।

शास्त्रकारों ने भी इस तत्त्व का समर्थन किया है। मनुस्मृति के अनुसार मांसभक्षण निषिद्ध होकर भी यज्ञभूत मांसभक्षण करना सर्वथा उचित है। हिंसा के संबंध में मनु का कहना है—

‘पचाथ पचाथ मृष्टा स्वयमेव स्वयम्भुवा ।

यज्ञश्च भूत्ये मवस्य तस्माद यज्ञे यथोऽयथ ॥

(मनु ५ ३९)

(अथ स्वयं ब्रह्मादेव ने यज्ञ के लिये ही पशु की उत्पत्ति की है। यज्ञ सत्रक कल्याण के लिये है। अतः यज्ञ की हिंसा को अहिंसा ही मानना चाहिए।)

पशु की मारण के पश्चात् उसे पुनः जीवन प्रदान करने के लिये प्राण अपान आदि को देवता सम्झकर उन्हें आहुति देना चाहिए। इसमें भी गूढ़ अर्थ से पशु की अमरत्व प्रदान किया है।

यज्ञकल्पना का तात्त्विक विचार जामुल होने पर पशुहिंसा ने संबंध में विभिन्नमत प्रस्तापित किये गये। हमारे के मुख के लिये आराम समर्थन करना ही यज्ञ है ऐसा अर्थ लिया जाने लगा। केवल मनुष्या का ही नहीं अपितु संपूर्ण प्राणिमात्र के मुख के विचार से जा कर्म किया जाय, वही श्रेष्ठ है। अतः पशु-हिंसा यज्ञ में उचित नहीं ऐसा विचार लिया जाने लगा। चापद पशुहिंसा का प्रमाण बदन के कारण ही हिंसा ने प्रति लोगो में अनादरभाव उत्पन्न हुआ। हिंसा न करके भी परमेश्वर को प्रसन्न किया जा सकता है, ऐसा प्रयत्नकारों ने कहा है। यज्ञ की पशुहिंसा का तात्त्विक, व्यावहारिक और वैज्ञानिक अर्थ ध्यान में न रखते हुए, अहिंसा का तत्त्वज्ञान मानने आया। अहिंसा का तत्त्वज्ञान ब्राह्मणों को ज्ञात न था, ऐसा भी बालावतारों ने कहा है। अहिंसा के महत्त्व का वर्णन करते समय यज्ञ की हिंसा के प्रति अनेक विद्वानों ने विरोध दर्शाया। महाभारत में अहिंसक यज्ञ का महत्त्व स्पष्टाते हुए कहा है—

‘सर्व यज्ञेषु वा दानं सर्वतोयेषु चाप्युत्तम ।

सर्वज्ञानफलं च न ततः तुल्यमहिंसया ॥

अहिंसस्य तपोऽभ्यस्य हिंसा यजते सदा ॥

(अथ सब यज्ञों में किये गये दान तीर्थों में स्नान या सब प्रकार के दान से जो फलप्राप्ति होती है वह अहिंसा की तुलना में नगण्य है। अहिंसा का तप विरतन है। अतः हिंसाकरित्व यज्ञ करना श्रेष्ठ है।)

यज्ञों में पशुओं की हिंसा बड़े पैमाने पर होने लगी। उसे विरोध करने के उद्देश्य से जन और बौद्ध धर्म के प्रवक्तृकों ने प्रथम अहिंसा का तत्त्वज्ञान लोगों के सामने प्रस्तुत किया। बष्णव मन्त्रदाय ने भी यज्ञ में हिंसा का विरोध किया। उन्होंने वैदिक साहित्य के विचार माय किये। इसलिए उन्होंने प्रत्यक्ष पशु की हिंसा न करके आटे का पशु बनाकर उसका हवन करने की विधि प्रचार में आई। भगवद्गीता में तत्त्वज्ञान पर अधिष्ठित भागवत संप्रदाय के प्रारंभ होने पर हिंसा महित यज्ञ भी त्याग पाने लगा। इस हिंसा और अहिंसा के विचारों के कारण यज्ञमर्यादा समाज में अग्रिय होने लगी। अतः यज्ञसंस्था के कमकांडों की ओर ध्यान न देकर उसका मूलभूत तत्त्वों के विचार समाज के सम्मुख प्रगट करने का कार्य प्राचीन विद्वानों ने आरम्भ किया। कुछ विद्वानों ने यह भी कहा कि वैदिक साहित्य में पशु हिंसा का कहीं उल्लेख भी नहीं है। परंतु वैदिक साहित्य का अभ्यास करने वाले इस बात का कदापि माय नहीं करेंगे। आज भी वेदा में बताया गया उचित है या नहीं, पशुहिंसा करना चाहिए या नहीं, इस संबंध में मतभेद हैं। फिर भी अति प्राचीन काल में यज्ञ में पशुहिंसा रूढ़ थी। आज हिंसा समाप्त होने के कारण पशुयज्ञ में अनेक परिवर्तन बताये जाते हैं किन्तु वेदवाक्यों पर यह अंगूठा है। जिन्हें वंश प्रतिपादन यज्ञ असंभव है, उनके लिये स्मृतियों में यज्ञयाग और व्रत बताये हैं।

यज्ञ और लौकिक आचार

जिगी समय यज्ञ ही समाज की मस्तिष्क का केंद्र बिंदु था। यज्ञ की अनेक प्रक्रियाओं का सबब नित्य प्रति व्यवहार से था। परन्तु जाला तर में यज्ञ एवं विविध समाज तक ही सीमित हो गया। जन सामान्य में नित्य व्यवहार में परिवर्तन हुए। अतः उनका धार्मिक आचार में समावेश करना आवश्यक हो गया। इसलिए यज्ञ के नियम समर्थक, वेद प्रामाण्य नये आचार धर्म बताया गया। यह कार्य मुख्यतः स्मृति और पुराणों में किया। पुराणों में वर्णित व्रत, यज्ञयाग और विष्टाचार में भी बहिक यज्ञ के मूलतत्त्व विसं प्रकार मुक्त रूप से समाहित किए हैं, यह दृष्टा अत्यंत मनोरंजन होगा।

यज्ञ अग्नि पर हवन वाली क्रिया है। पीपल के पत्र में अग्नि का वास है। इसलिए पीपल की लकड़ी से पयण द्वारा अग्नि उत्पन्न की जाती है। पीपल में अग्नि की उपस्थिति की भावना के कारण ही अश्वत्थ-व्रत जश्नस्थापापन आदि व्रत बताए हैं।

यात्रा में अग्नि प्रत्यक्ष रूप से रखना असंभव है। इसलिए यज्ञकर्ता की अग्नि पर हाथ उल्लेख करके अपने मुँह के पास रखकर यज्ञ पढ़कर श्वास आदर लेना चाहिए। इस क्रिये से अग्नि यज्ञकर्ता के अन्तर प्रविष्ट होता है। इस क्रिया को आत्मसमारोपण कहते हैं। पूजा के पश्चात् आरती की दीप ज्योति पर हाथ फेरकर मुँह के पास ले जाना, फिर श्वास ग्रीहना, यह सामान्य रुढ़ि आत्मसमारोपण का ही प्रकार है। विजयी होने पर जुलूस निकालना, सामयाग में घों पर हाथ रखकर शपथविधि करना आदि अनेक प्रक्रियाएँ यज्ञ में बताई गई हैं। इनका समाज जीवन और साक्षात्कार से निकट का संबंध है।

स्मृति में वेद का आधार मानकर अनेक संवसाधारण यज्ञयाग बताए हैं। विष्णुयाग ब्रह्मयाग गणेशयाग, चण्डियाग में अनेक नाम हैं। इनका प्रचार किया गया, जिनके फलस्वरूप यज्ञ के मूलतत्त्व ध्यान में रखकर आचार धर्म किया जाना लगा। नवान का भोग, यज्ञकर्म के बदले स्तोत्रपाठ अग्नि को आहुति न देकर अग्नि स्वरूप अतिथि का संस्कार आदि बातों का समावेश लौकिक आचार में हुआ। इसी के परिणामस्वरूप धार्मिक अनुष्ठान हमारे समाज में अभी भी अस्तित्व में हैं।

यज्ञकल्पना का प्रभाव भारतीय संस्कृति पर अति प्राचीनकाल से ही है। आधुनिक युग में यज्ञ सत्त्व का केंद्र बिंदु नहीं है, फिर भी प्रत्येक क्रिया में यज्ञ के मूलतत्त्व का दखन होता है। प्रत्येक कर्म यज्ञ ही है। पूज्य विनोबा भावे जी ने भी यज्ञ का आधार लेकर ही भूदानयज्ञ, श्रमदानयज्ञ, जीवनयज्ञ आदि यज्ञों का विधान समाज के सम्मुख रखा। यज्ञ शब्द के अर्थ में हुए परिवर्तन, यज्ञ संस्था आदि का अभ्यास करके ही इन बातों का महत्त्व प्रमाणित हो सकता है। परन्तु यज्ञ केवल एक विचार न होकर एक कर्म है, एक मार्ग है, ऐसा ध्यान में रखना आवश्यक है। यथायोग्य इस मार्ग का अवलंबन करना चाहिए। विविध मार्ग हैं, ऐसा ध्यान में रखना आवश्यक है। यथायोग्य इस मार्ग का अवलंबन करना चाहिए। विविध मार्ग हैं, ऐसा ध्यान में रखना आवश्यक है। यथायोग्य इस मार्ग का अवलंबन करना चाहिए। विविध मार्ग हैं, ऐसा ध्यान में रखना आवश्यक है। यथायोग्य इस मार्ग का अवलंबन करना चाहिए।

यज्ञों के प्रकार

वेद और श्रुति को मानने वाले बहिक ग्रंथ के यज्ञ श्रौतयज्ञ कहलाते हैं। इनका सम्पूर्ण विवरण श्रौतसूत्र में मिलता है। श्रुति में न मिलने वाले, परन्तु वेद अविरोधी कर्मों के यज्ञ का विधान सूत्रकारों ने किया है, उन्हें गृह्यकर्म या गृह्ययज्ञ कहते हैं। मनु याज्ञवल्क्य आदि स्मृतिकारों ने भी ऐसे कर्म का विवेचन किया है। इस कारण उन्हें स्मार्त यज्ञ भी कहते हैं। श्रौत यज्ञ और स्मार्त यज्ञ के तीन प्रकार हैं—

(१) नित्य

(२) नमस्त्तिक

(३) काम्य ।

(१) नित्य— जो यज्ञ नित्य किये जाते हैं, उनके करने से फलप्राप्ति नहीं होती, परन्तु न करने से दोष उत्पन्न होता है, उन्हें नित्य यज्ञ कहते हैं। जैसे अग्निहोत्र, दशपूणमास, सध्या, वषट्पदेव आदि ।

(२) नमित्तिक— किसी निमित्त से यज्ञ करना नमित्तिक या है। इनसे कोई विशेष फलप्राप्ति नहीं होती, निरुत्तु उस निमित्त से होने वाला कुछ दूर होता है। उदाहरणार्थ नई फसल का पहले ईश्वर को भोग लगाकर उपयोग करना, घर जलने से या चोरी होने से, होनेवाले बुरे परिणाम को कम करना, आदि के लिए यज्ञ किये जाते हैं ।

(३) काम्य— किसी विशिष्ट इच्छा से किया गया यज्ञ काम्य यज्ञ कहलाता है। पुत्रप्राप्ति, वर्षा, शत्रु का नाश, रोगनिवारण, ऐश्वर्यप्राप्ति आदि के लिए विभिन्न यज्ञ किये जाते हैं। ये काम्य यज्ञ के अन्तर्गत आते हैं ।

यज्ञ के वर्गीकरण का एक और प्रकार है—

(१) प्रकृति

(२) विकृति

(३) उभयस्वरूप

(४) अनुनयस्वरूप ।

(१) प्रकृति— कुछ यज्ञों का प्रकृति याग कहते हैं। जन्म यागों में स्थित सभी मुख्य कर्मों के विधान उन यागों के साथ माप किये जाते हैं। उदाहरणार्थ दशपूणमास । 'हवित्' शब्द द्वारा उल्लेख किये गये सभी यागों की दशपूणमास प्रकृति है। अर्थात् ये यज्ञ दशपूणमास की तरह किये जाते हैं ।

(२) विकृति— मूल प्रकृति यज्ञ की तरह जिनके विधान हैं, परन्तु जिसमें प्रधान द्रव्यता, प्रधान हवि तथा कोई नम्य अपनी अलग विशेषता रखता है, उसे विकृति यज्ञ कहते हैं। जैसे पुत्रवामेष्टि, कारीरिष्टि आदि ।

(३) उभयस्वरूप— कुछ यज्ञ प्रकृति विकृति स्वरूप होते हैं। अर्थात् उनके कुछ अंग प्रकृति याग की तरह और कुछ नवीन होते हैं उनका दूसरे कर्म में उपयोग होता है। जैसे अग्निष्टोमीयपशुयाग ।

(४) अनुनयस्वरूप— कुछ यज्ञ तो प्रकृतियाग ही होते हैं न ही विकृति याग होते हैं। इन्हें अपूर्व कर्म कहते हैं। चालु मास्य में गृहमेधीय नामक 'हवित्' का इत्यम समावेश है ।

यज्ञों के अनेक विध प्रकारों का विवेचन करते समय श्रौतयज्ञ का सम्पूर्ण विवरण प्राप्त हुआ। श्रौतयज्ञों में से कुछ यज्ञों का समावेश सत्कारों में किया गया है। पदद्वय विवाह सत्कार होने के पश्चात् अग्निहोत्र व्रत को स्वीकार करके वंदप्रतिपादित यज्ञ करना चाहिए। अर्थात् श्रौतयज्ञ करने के लिये अग्न्याधान करना आवश्यक है ।

श्रौतयज्ञ के अधिकारी के संबंध में तीन बातों का उल्लेख है—

१। जिसने अध्ययनपूर्वक विद्याजन किया है ।

२। जिसने आद्यानपूर्वक अग्नि की स्थापना की है ।

३। जो आरोग्यसम्पन्न है जिसमें यज्ञ करने का सामर्थ्य है । ऐसा व्यक्ति ही श्रौतयज्ञ करने का अधिकारी है ।

सत्कार के लिए जो यज्ञ किये जाते हैं उनके दो वर्ग किये जाते हैं—

(१) हवि सत्कार (२) सोमसत्कार ।

राज्य पुरोडाश पशु, पशु आदि हविद्रव्यों की सहायता से व्यक्तियज्ञ करते हैं उनका हवि सत्कार में समावेश होता है। एसी सात हवि सम्प्राप्त तथा सात सोम सत्कार हैं ।

(१) आधान—व्यक्ति को विधिपूर्वक अग्नि की स्थापना करनी चाहिए। विवाह पश्चात् नित्यउपासन करने की अग्नि को औपासनाग्नि कहते हैं। इसमें गृहपत्य, दक्षिणाग्नि व गृहवनीय, तीन अग्नियों की स्थापना करते हैं। सध्व और आवसध्व नामक अग्नियों को भी गृहवनीय के पास स्थापित करते हैं।

(२) अग्निहोत्र—आहिताग्नि से प्राप्त काल और सायंकाल करने वाले होम को अग्निहोत्र कहते हैं। अग्निहोत्र एक व्रत है अतः उसे आहिताग्नि में आजन्म करना चाहिए।

(३) दशपूणमास—प्रत्येक मास की पूर्णिमा और अमावस्या को प्रारम्भ करके, दूसरे दिन होने वाले याग को दशपूणमास कहते हैं। पूर्णिमा के दिन होने वाले याग को पूणमासयाग और अमावस्या के दिन होने वाले याग को दशयाग कहते हैं।

(४) आपमणेष्टि—नवीन फसल तैयार होने पर उसका उपयोग करने से पहले यह इष्टि करते हैं।

(५) चार्तुमास्य—फाल्गुनमास की पूर्णिमा को प्रारम्भ करके प्रत्येक चार महीने के उपरान्त किया जाने वाला याग।

(६) पशुबन्ध—छ मास बाद जब अयन बदलता है, तब यह याग करते हैं। इसमें मुख्य पशुत्व होता है। पशु का उपकरण, यूप को बाँधना, प्रोक्षण आदि संस्कार इसमें करना चाहिए। इस याग में वषायाग, पशुपुरोडाशयाग व अगयाग प्रमुख विधियाँ हैं।

(७) सौत्रामणी—इस याग में तीन पशुओं का याग होता है, इसमें छरी तैयार करने के सभी विधान हैं। सूत्रामन इन्द्र इस यज्ञ का प्रधान देवता है।

साल सोमसंस्थाओं में मुख्यतः सोम का हवन होता है। इसमें विभिन्न साम गाए जाते हैं। साम के विशिष्ट गायन को स्तोत्र कहते हैं, जिनके विशिष्ट नाम हैं। जिस स्तोत्र को गायक सोमयाग की समाप्ति होती है उस स्तोत्र के नाम द्वारा उस सोमयाग का उल्लेख किया जाता है। यज्ञ समाप्त करने की विधि को संस्था कहते हैं। इसलिए सोमसंस्था में स्थित यज्ञ के नाम स्तोत्र पर आधारित हैं। इन सामसंस्था की जानकारी यहाँ दी है।

(अ) अग्निष्टोम—अग्निष्टोम नामक स्तोत्र गायक यह याग समाप्त होता है। इस यज्ञ में बारह स्तोत्र गाए जाते हैं। इसे ज्योतिष्टोम नाम दिया गया है। यह प्रथम सोमयाग है तथा सभी सोमयागों का प्रकृति याग है। इस यज्ञ में कुछ इष्टि, पशुयाग और सोमयाग, वे भाग होते हैं।

(ब) अत्यग्निष्टोम—अत्यग्निष्टोम सोमयाग की तरह ही 'योद्धी' स्तोत्र गायक इस यज्ञ की समाप्ति होती है। इस यज्ञ में बारह स्तोत्र गाए जाते हैं। सत्रियों को केवल अत्यग्निष्टोम ही न करके अत्यग्निष्टोम करना चाहिए।

(क) उक्थ्य—प्रथम सोमयाग की तरह ही बारह स्तोत्र कहकर उक्थ्य नामक तीसरे स्तोत्र गाए जाते हैं। तत्पश्चात् यज्ञ की समाप्ति होती है। अग्नि और इन्द्राग्नि इन देवताओं के लिए इस यज्ञ में पशुयाग निहित है। यह एक प्रकृतियाग भी कुछ सूत्रकारों योद्धी स्तोत्र गायक इस यज्ञ की समाप्ति होता है। फिर यज्ञ की समाप्ति होती है।

(ख) योद्धी—उक्थ्य स्तोत्र गाने के पश्चात् योद्धी स्तोत्र गायक उसका हवन किया जाता है। इसीलिए इसे योद्धी कहते हैं। योद्धी नामक गृहयाग में सोम रखकर उसका हवन किया जाता है। यह इसके सभी विधान उक्थ्य याग की तरह हैं। इसमें इन्द्र देवता के लिए पृथक पशु बलि बताया है। यह वाजपेय का प्रकृति याग है।

(ङ) वाजपेय—योद्धी की तरह ही इसमें स्तोत्रमान के पश्चात् वाजपेय नामक स्तोत्र गायक उसका हवन किया जाता है। इसमें सत्रह संस्था का विशेष महत्त्व है। उदाहरणार्थ सत्रह अरत्नी स्नातृ यूप, सत्रह पशु आदि।

(उ) अतिरात्र— पीठशी की तरह स्तोत्र गाने के पश्चात् चार स्तोत्रों के तीन पर्याय गाये जाते हैं। इन्हे रात्रि पर्याय कहते हैं। इनका गान समय रात्रि है।

(ऊ) आत्पोर्याम— अतिरात्र याम की तरह ही सब विधि पूरा होने के पश्चात् चार स्तोत्रों का एक पर्याय गाया जाता है। इसे अतिरिक्त पर्याय कहते हैं। याम का अनुष्ठान दो दिन का होकर भी एक ही दिन में समाप्त होनेवाला यम है। यह याम सोमसत्या के अंतर्गत होने या न होने के बारे में मतभेद है।

विभिन्न कामनाओं की पूर्ण करने के लिए तादृश ब्राह्मण में कई सोमयाग हैं। इन सोमयागों का स्वरूप सामान्यतः एक ही है। इसका वर्गीकरण इस प्रकार है—

(१) एकाह— एक दिन में जो अनुष्ठान पूरा होता है, उसे एकाह सोमयाग कहते हैं। मुख्य दिवस को सुत्याह कहते हैं। तीन बार सोम सबधी विधियाँ की जाती हैं। सोम कूटना, उसका रस निकालना, छानना आदि विधियाँ हैं। इन विधियों को प्रातः सवन, माध्यमिनसवन, तृतीय सवन कहते हैं।

(२) अहौन— एक से अधिक दिन चलने वाले सोमयाग को अहौन कहते हैं। इस यम में 'सुत्याह' दो से बारह तक रहते हैं। 'सुत्याह' का अर्थ सवनदिवस है।

(३) सत्र— बारह दिन से अधिक चलने वाले यज्ञ को सत्र कहते हैं। सत्र में अनेक वस्तुओं का समावेश होता है। कई सत्र एक वर्ष से अधिक चलते हैं वे हैं— कुष्पायनामयन, यवामयन आदि।

इसके अतिरिक्त राजसूय यम, अश्वमेध यज्ञ आदि बड़े यम भी होते हैं। इसमें अनेक इष्टि, अनेक पशुयाग और सोमयाग होते हैं। राजा ही इन यज्ञों को करते हैं। यज्ञकर्ता का विभिन्न पदार्थों से अभिषेक करते हैं।

श्रौतयज्ञ की भाँति स्मार्त और गृह्य यज्ञ भी प्रसिद्ध हैं। गृहपति के द्वारा किये जाने वाले यज्ञों में पंचमहायन महत्त्वपूर्ण हैं। देवयज्ञ, पितृयम, भूतयज्ञ, अनुष्ययम और ब्रह्मयज्ञ, ये पाँच यज्ञ होते हैं। गृहपति का नित्य गृह्याग्नि अथवा जौपासनाग्नि धारण करके उसपर स्वतः के और सतान के संस्कार करना चाहिए। नित्यहोम, स्थालीपाक, नवानहोम आदि नित्ययज्ञ हैं।

किसी व्यक्ति अथवा समाज सुख के लिये विष्णुयाम, चंडीयाम, दत्तयाम ऐसे अनेक यज्ञ रहते हैं।

पानीय पात्र और उपकरण

यज्ञ के प्रकार अनेक होने के कारण प्रयोग में आनेवाले पात्रों में भी विविधता है। श्रौतयज्ञ में मुख्यतः पाण्ड के पात्रों का उपयोग किया जाता है। कुछ पात्र मिट्टी के भी होते हैं। कुछ पात्रों का यहाँ वर्णन दिया जाता है।

झूष— अगूठे के आकार की गोलमुख वाली लंबे ढंढे वाली बड़ी चम्मचा

अग्निहोत्र हृषणी— प्रतिदिन होम करने के लिये उपयोगी झुँचि, इसका मुख चौड़ा गोल होता है। इसकी चौच हंस की चौच की सदृश रहती है। ढंडी एक अरली लंबी होती है। प्राशन का जल इसमें सिद्ध करते हैं।

स्वयं— तलवार के समान लकड़ी का पात्र होता है। श्रुतिवज स्वयं को हाथ में रखकर यम का संरक्षण करता है।

चपाल— यह दो अंगुल लम्बा, चौड़ा व ऊँचा एक सपरल वा टुकड़ा होता है। ऐसे अनेक टुकड़े एकत्रित करके उसपर पुरोडाश नामक हवि सँकेते हैं।

शूप— चावल साफ करने के काम आता है। यह घास का बना होता है।

कृष्णाजिन— हिरण का चमड़ा। इसपर हविद्रव्य कूटते हैं।

शमी— डेढ़ हाथ लंबी, खर नामक पत्र की ढंडी। यज्ञवेदि मापन के नाम आती है।

गुह— पीपल के पेड़ की स्रुचि, आहुति देने के काम आती है ।

धुवा— यह स्रुचि प्रायः धी से भरकर रखते हैं ।

मेक्षण— करछुली के सदृश एक लकड़ी का पात्र ।

प्रणीता— अभिमंत्रित जल रखने के लिए एक पात्र होता है ।

इडापात्र— हवि शेष एक पात्र में लेकर उस पर इडा नामक देवता का आवाहन करते हैं ।

स्थाली— यज्ञ में विभिन्न स्थालियों को प्रयोग में लाते हैं । इनके विभिन्न नाम होते हैं— आययणस्थाली, प्रतस्थाली आदि ।

यूप— यनीय पशु को बाँधने का स्थान । यह चौकोण या अष्टकोण आकृति का होता है ।

स्वधिति— तेज चाकू होता है जिससे पशु का अंग काटते हैं ।

वृष्णविद्यापा— हिरण के सींग । दोखा सेनेवाले को स्वयं के अंग को स्वच्छ करने के प्रयोग में लाना चाहिए ।

वीक्षित दंड— वीक्षा सेते समय हाथ में धारण करना चाहिए ।

आसवी— एक पीठा होता है । इस पर राजा के यनीय पात्र रखे जाते हैं । यह राजा का आसन भी है ।

महावीर— प्रवण्य नामक विधि में घम नामक हवि को तैयार करनेवाला पात्र को महावीर कहते हैं ।

उपयमन— उष्ण महावीर रखने के लिये बड़े आकार की स्रुचि ।

पुतपुत— छाना हुआ रस रखने के लिए एक पात्र ।

द्रोणकलश— छाना हुआ रस भरते हैं । नौका सदृश आकार होता है ।

चमस— सोमरस प्राशन करने के लिये इसका उपयोग किया जाता है । इसके विभिन्न नाम हैं अत होतु चमस, उवगातृचमस आदि ।

खर्बो— यह एक बड़ी चम्मच है । घी या अन्य द्रव पदार्थ की आहुति इस खर्बी से दते हैं ।

इस प्रकार कई पात्र होते हैं । यज्ञ सामग्री पहले से ही तैयार रखना चाहिए । इन पात्रों को बनाने में अनेक व्यक्तियों की सहायता ली जाती है । यज्ञ प्रारम्भ करने से पहले जो सामग्री तैयार करते हैं उस 'सभार' कहते हैं । श्रौतयज्ञ बहुत दिन चलता है, अतः उसमें भाग लेनेवाले श्रद्धियों को नियत भोजन देना चाहिए । यज्ञ में सहायता करने वालों को भी यज्ञ का पुण्य प्राप्त होता है । भारतीय संहति में यज्ञ का अत्यधिक महत्त्व है ।

अनुवाद श्रीमती सोमा देशपांडे

Bṛhadaranyaka : The Truly Beloved

Dr K Satchidananda Murty

A

In this paper I propose to discuss the hermeneutic of two passages in the *Bṛhadāraṇyaka*, the greatest among the Upaniṣads from the point of view of both profundity of thought as well as size. The first passage runs thus

Text

Tad etat preyaḥ putrāt, preyo vittaṭ preyo'nyasmāt sarvasmāt antarātaram yad avam atmā. Sa yo nyam ātmanaḥ priyam bruvānam brūyat, priyam rotsyatīti, īśvaro ha tathaiva syāt. Ātmānameva priyam upāśita sa ya ātmānam eva priyam upāste na hāsyā priyam pramāyukam bhavati,' (I 4 8)

Translation

Hume's translation which may be expected to be philological and literal and not committed to one of the Vedāntic schools, is as follows:

That self is dearer than a son, is dearer than wealth, is dearer than all else, since this self is nearer. If of one who speaks of anything else than the self as dear, one should say: He will lose what he holds dear: he should indeed be likely to do so. One should reverence the self alone as dear: what he holds dear verily, is not perishable (p 83)

Interpretations

I. Sankara explained this passage thus: The reality that is the self (ātmatattva) is dearer than all things like gold, gems, son etc. which are well established as dear in the world. Ātmatattva is dearer and not the life force (prāṇa) etc. because it is the innermost. The conglomeration of body, sense organs, life force etc. is inner than son, wealth etc. which are external: that is, it is very close to the self. But ātmatattva is more interior than that. This self is the most dear in comparison with all worldly things which are dear. So abandoning other dharmas by every effort this most dear thing should be obtained. If both the self and the not self are dear and if one of them cannot be obtained without leaving the other, why should one of them be chosen exclusively? Not self of any sort cannot be considered as dearer than the self because it will perish. So leaving all other things which are dear, one should meditate only on the self which is dear. This means knowing that only the self and nothing else is dear and concluding that all worldly things though dear are really not dear, one must constantly entertain only that thought: What is dear to such a person is imperishable. Why? For the knower of the self there is nothing else which is dear or not dear, so

this is just a restatement of an eternal fact. Alternatively, this (Śāṅkara concludes) may be taken— (i) as praise for the choice of the self as dear, or (ii) as a declaration of the fruit of holding the self alone as dear for the benefit of one who does not know the self perfectly (pp 236 239)

II Rāṅgarāmānuja explains the passage in the following way. God, the Supreme Self, is the innermost reality dwelling within every self, he is the most important. He is very much dearer than sons, friends etc, who are dear. To anyone who says that there is something dearer than the Supreme Self, it may be pointed out that the Lord will bring to an end what is dear to such a person, for so will it happen. For this reason one must worship the surpassingly dear Supreme Self alone, and what is dear to such a person is imperishable. It can be seen from the 'Ānandavallī' (*Tattirya Upaniṣad*), says Rāṅgarāmānuja, that the Supreme Self is the most dear because of the unexcelled bliss in the enjoyment of it (pp 62 63)

III Ānandatīrtha in his bhāṣya on these verses states that Bhagavān Viṣṇu is by his very nature dearer than son, wealth, oneself and everything else. It is he who has made even the self dear, if he were to be the author of anything unpleasant even the self would not become dear. If he is dear everything becomes dear so he is the only dear. As he is the Lord who has attained whatever has to be attained, or who is a close and reliable one (āpta), he is indicated by the word ātman. He who says that one's self etc, is dearer than Viṣṇu is a wicked person and a Vaiṣṇava should tell him that thereby he destroys what is dear to himself, and that will come to pass. So, if one always worships Viṣṇu as really the most dear of all and to all, what is dear to such a person will never be non eternal and his affection will be perennial. So the unborn Viṣṇu the most dear, if always worshipped, will, says Ānandatīrtha always bestows what is pleasant and affectionate on the worshipper (pp 257 8)

Comments

What are we to make of the text and its different interpretations? The text is a mystico metaphysical utterance dating back to the pre Buddhist period. No one can today present an interpretation of it which is more authentic than those of the Vedāntic acāryas who, by virtue of their moral and intellectual equipment, spiritual attainment and the traditions they inherited, were eminently fitted to the task. So I will only offer some comments without venturing to adjudicate which of these interpretations truly brings out the purport of the passage. This passage immediately follows one (I 4 7) which states that the self which is to be meditated upon is to be conceived as that in which all things become one, that it is the trace (padānīya) of all this, and that by it one knows all this. This passage suggests that the self which is the theme of the teaching here is the Supreme Self. It is the most interior essence in everyone. As such the text seems to suggest it ought to be what is most dear to everyone. Whoever is able to consider it as what is most dear to himself and is able to meditate on it thus and is devoted to it is naturally in love with what is imperishable and not what is perishable. The text gives the reasons why it ought to be the most dear. It is what is most interior to everyone, it is immortal and so one who loves it will never lose the object of his love. It is always blissful, it is what makes anything dear to one and

whoever loves it will love everything The passage appears to indicate that as the highest value and the absolute reality indwelling in everyone, the Supreme Self ought to be what is most dear to everyone Only he who loves it loves what is eternal

B

The second passage runs thus

Text

'Na vā are patyuh Kāmāya patih priyo bhavati ātmanas tu kāmāya patih priyo bhavati na vā are sarvasya kāmāya sarvam priyam bhavati ātmanas tu kāmāya sarvam priyam bhavati (II 4 5)

Translation

Hume's translation is as follows

'Lo verily not for love of the husband is a husband dear but for love of the Soul (Ātman) a husband is dear Lo verily, not for love of all is all dear, but for love of the Soul all is dear' (p 98)

Interpretations

I Śāṅkara explained this passage thus Dispassion (vairāgya) is the means of immortality With a desire to teach about it, Yājñavalkya is attempting to generate dispassion towards wife husband sons etc so that it may lead to renunciation It is well known in the world that a husband is not loved by his wife for his sake, but for the sake of herself so too a wife is not loved by her husband for her sake, but for the sake of himself Similarly anyone or anything is coveted or loved not for the sake of that person or thing, but for the sake of the self It is for fulfilling one's own end (prayojana) that anything becomes dear or an object of love So, as is well known (writes Śāṅkara) the one and only thing dear is the self This scriptural passage is in fact a commentary on the earlier passage discussed above Pleasure and fulfilment are primarily to be found in the self alone, they are secondarily to be found in others through these latter becoming the instruments of self fulfilment and self pleasure Therefore, Śāṅkara goes on to say the Upanisad teaches that the self should be seen and before that heard of from the teacher and the scripture, then logically reflected upon, and steadfastly meditated upon When the self is thus (i) heard of, (ii) reflected on and (iii) meditated upon it is seen When these three are combined, then the perfect vision of the unity of Brahman becomes accomplished Finally as this Upanisadic passage ends by stating that by the seeing, hearing thinking and understanding of the self, all this is known, Śāṅkara points out this is intended for destroying the object of the notion based on nescience The system of castes and stations (varnāśrama) for the purpose of apportioning various duties with all the related actions, their factors and fruits, is the result of the notion superimposed on the self by nescience like the snake notion on the rope in a rope snake illusion (pp 549 551)

Vidyarāṇya

On Śāṅkara's bhāṣya on the *Bṛhadāraṇyaka* Sureśvara has written a Vārtika and Vidyarāṇya summarised it in his Vārtika Sāra On this, as elaborated by

Mm H K Dvivedī, the following elucidation of Advaitic thought is based. Vidyāranya introduces the discussion on this thus "Śuddhyāṅkuritamakīgryam vivekenabhivardhaya, priyāpriyavivekoto maitreyā upadiśyate" (— "Through purity concentration sprouts up in the mind, and that must be developed by discrimination (viveka). So Maitreya was taught the discrimination between what is dear and what is not") Objects of enjoyment like husband, wife, etc. as well as the self which is the enjoyer are both loved. Among them which is loved primarily and which secondarily? This must be considered. Following Dvivedī, what Vidyāranya means may be explained as follows. Things which are dear or are loved are of two sorts, viz., the self the enjoyer, which is primarily dear and loved, and the enjoyed which is secondarily so. Objects like words etc., are intrinsically neither dear nor not dear. The words of one who is affectionate are dear, while those of one who hates are not. All things which are not self are causes of delusion for the self, so they are to be called not dear. But they are also causes of happiness for the self so they are also to be called dear. For example, as wife etc., have beginning and end, they cause unhappiness to the self, but they are also causes of happiness to the self for some time, so they are both dear and agreeable as well as not so. On the other hand as the self is never experienced as not dear to itself, it is primarily and intrinsically dear. But wife etc., are at times dear and agreeable and at times not so, so they are both dear and not dear. If things which are not self like wife etc. are primarily and intrinsically not dear and not lovable how can they become dear and lovable even for the sake of the self? For, it is not possible to have in a thing the notion and experience of another thing, what is a pot for Devadatta cannot be a cloth for Maitra. To such an objection, it can be replied that a boy who is pure and brilliant may be metaphorically referred to as fire, and there are figurative usages like "Fire is studying a scriptural section" (agnirānuvāhamadhite) referring to a boy studying a scriptural section. Similarly the word "dear" (or 'beloved') is used in a secondary or figurative way in the case of things like wife etc. which are not self.

Vidyāranya says that unconditioned love is experienced only in the case of the self of every being for every being desires 'I must be for ever, there must not be a time when I would not be'. There is no happiness in this world which does not end in unhappiness, whatever causes happiness does also cause unhappiness as long as it is not obtained when it is separated and when it is destroyed. So abandoning completely the pleasures of all sense objects one must resort to absolute self happiness (ātma sukha) only i.e., withdrawing our love for worldly happiness of every kind which is bound to culminate in unhappiness one must develop love only for the self which is of the nature of unsurpassed happiness.

Some people maintain that love for enjoyable things arises because of their very nature and is not conditioned by the self. For example from the mere knowledge that garlands etc. are enjoyable a natural liking for them arises in the enjoyers. This view according to Vidyāranya is not correct because in addition to not liking the objects of enjoyment of one's enemies one is made unhappy by them. If the liking for objects of enjoyment is intrinsic those enjoyed by one's enemies also must be liked. As that does

not happen the liking or love for objects of enjoyment is conditioned by the self. In a hot iron ball the heat etc., which belong to fire appear to belong to the metal, even so wife etc. due to their relationship with the self characterised by love, appear to be beloved but they are not beloved in themselves. In other words, agreeableness endearingness pleasure or delight, liking or love (prīti) does not really and intrinsically belong to anything other than the self, it is endearingness or love conditioned by the self (ātmapadāhika prīti) which is found in anything. This is why anything other than the self cannot be a source of happiness permanently, and will be in the end a cause of unhappiness and bondage.

In such a case, cannot it be argued that hatred for enemies etc. is also not intrinsic to them but is conditioned by the self and appears to belong to them? If hatred for enemies etc., is caused by their being really and intrinsically disagreeable and hateful, why do not their wives and children hate them? As this does not happen it may be argued that the hatred for enemies etc. like the love for family and friends is conditioned by the self. It cannot be proved that hatred intrinsically belongs to enemies etc., while love only is conditioned by the self. Because the cognition (prāpti) is similar both love and hatred for things and persons must be either because of their very nature, or conditioned by the self. One of these two cannot be because of its very nature and the second conditioned by the self. If all love be conditioned by the self so must all hatred be. It follows that like the not self the self too is dear or not dear at times, and the self alone is not always primarily what is dear. To carry this argument further it is only one's own enemy that is hated not his (the enemy's) enemy. If hatred of the former is natural of the latter too should be natural. So like love hatred too must be conditioned. The argument concludes that like love hatred too is natural to the self. Vidyāranya rejects this conclusion on the following grounds.

Hundreds of scriptural texts assert that the self is the abode and object of supreme and absolute delight and love. *Eso sya paramānandah ānandasyaisa simā, Yo vai bhūmā tatsukham, Satyam jñānamānandam brahma*. What scripture says is confirmed by the reflection (parāmarśa) of one who wakes up after sleep. I slept happily, I did not know anything. So contradicting this unhappiness should not be postulated in the self. Happiness is natural to the self and it is the self alone which is the object of supreme and absolute love because scripture testifies to this and reflection on sleep experience in which the self is unrelated to anything strengthens scriptural testimony. At times due to the suffering produced by certain things the love naturally inherent in the self becomes concealed (tirohita), and the cognition of the self gets enclosed (ācchādaka) and hatred appears. Such an appearance is removed by true knowledge.

For those who can think in the above way, it is the self alone which is the abode and object of supreme and absolute love, others who do not have this discrimination think that things which are not self like son etc. are beloved in themselves. This is a factual inversion (viparyāsa). To rebut this only scripture teaches that the self alone is the object of real love and whatever is agreeable to it is dear, and whatever is dis-

agreeable to it is not dear. Endearingness (prīyatva) and unendearingness (apriyatva) are variable, for anything is agreeable to some and disagreeable to others, so the same thing is dear as well as not dear simultaneously. Moreover, nothing except the self is always agreeable and dear to anyone; endearingness is conditioned by the self. On the other hand though nothing also is disagreeable and not dear always, because of scriptural teaching and in accordance with the reflection of a man waking up from sleep (suptoṭthitaparāmarśa) unendearingness is not intrinsic to the self. On the contrary, it is the abode and object of supreme and absolute love. Whatever is not self, e.g. husband, sons etc. is intrinsically of the nature of bondage and is not really the object of love. Ātman is dear, anātman is not dear. If at any time the former appears to be not-dear and the latter dear, that is not intrinsic and natural but due to accidental conditions. Such is the Vedāntic teaching. Vidyāranya concludes 'Avicarena putrādau yā pritiśā vicārataḥ, ātmanyevopasamṛtya cittaikāgryam vivardhayet (= Prior to deliberation and investigation (vicāra) there is love of son etc. Through and subsequent to vicāra it must be withdrawn from them, and reposing it only in the self concentration of mind must be developed.) (Vārtikasāra II 4 śloka 18 24 and H K Dvivedi's trans. & Expl. pp 1427-1433)

II Let us now see how Rangarāmānuja explains this text. Maitreyi, he says, was a seeker of immortality, and as she means to it she was taught that the self must be seen. The self thus taught is to be necessarily understood as the Supreme Self, for other texts have made it clear that the vision of the Supreme Self is the only means of liberation. From subsequent statements in this section we know that the Self dealt with here is the Self of all and the material cause (upādāna) of all. So the self discussed in this section is the Supreme Self.

A husband so Rangarāmānuja interprets this text, does not become dear to his wife in order to fulfil his will (samkalpa) that he should become dear to her. The dearthness of a husband for his wife does not depend on his will even if he so wills he will not become dear to her. How then does he become dear to her? Only by the will of the Supreme Self. The word ātman primarily refers to the Supreme Self and the context in this section demands that it be taken to mean the Supreme Self. In other words it is by God's will that a husband becomes dear to his wife. Anyone becomes dear to anyone else only when God so wills in accordance with their actions. (pp 158 9)

It follows (Rangarāmānuja continues) that the Supreme Self on whose will depends the dearness of husband, wife etc., must be envisioned in order to obtain its grace. The Supreme Self is pleased when it is envisioned. The vision of the Supreme Self and the knowledge of Brahman (brahmavidyā) are one and the same. God's will which is of the nature of merit and demerit (punyāpunyātmaka) is responsible for the dearness (prīyatva) of persons according to an ordered pattern (pratiniyata). This ends through the vision of the Supreme Self and for his worshipper through unfettered freedom God manages to make everything as beloved and dear as husband and wife or even more than that. This means that in the state of liberation a worshipper of Brahman by its grace experiences it as (i) devoid of any distinction of agreeableness

and disagreeableness (ānukūlyapratikūlyavibhāgavirahitam), (ii) having everything as its body (sarvaśarīrakam), (iii) having supreme power and glory (savibhūtikam), and (iv) blissful (ānandarūpam) So for obtaining its grace, Rangarāmānuja concludes the Supreme Self alone must be worshipped, for scripture has declared 'Na paśyo mṛtyum paśyati na rogam nota duḥkhatām Sarvam ha paśyaḥ paśyati sarvamāpnoti sarvaśaḥ' (p 161)

T Virarāghavācārya has explained this bhāṣya further in his Ṭippaṇi Maṭṭreya, he writes enquired about the means of attaining immortality But for that first dispassion (vairāgya) is required So she was first taught by Yājñavalkya 'You have vairāgya regarding wealth You must cultivate similar vairāgya regarding me, your husband and your sons etc just as I have vairāgya towards you These scriptural sentences indicate this (p 158) Now in the world Virarāghavācārya goes on, someone is seen to be the beloved of someone else This is willed by the Supreme Self according to their actions The will which brings about the dearness of a thing belongs to the Supreme Self By God's worship he is pleased and according to what the worshipper deserves an appropriate thing is made dear to him When God is worshipped with vairāgya towards everything else he makes himself in all his glory the unsurpassed object of love Why will God, who wills husband etc to be dear, also not will that he himself should become dear? In fact he can will himself to be the supremely dear and make others also dear in some degree So in order that not merely husband etc, but all God's creation and he himself should become dear he must will it, and for that he must be envisioned To sum up, one who obtains the vision of God by his grace, loves him absolutely and everything else relatively (p 159)

III Ānandatīrtha's bhāṣya is, as usual, brief and clear According to him Ātman here is Nārāyaṇa By his kāma (desire will) only husband etc become dear A husband for example cannot become dear by his desiring or willing that he should become dear to his wife This happens only by God's wish He is the cause of everything and the most important of all So by knowing him everything becomes known (p 291) By his own wish continues Ānandatīrtha, a husband does not become his wife's beloved, only by the strength of Viṣṇu's wish he becomes dear even to himself Only by the power of Viṣṇu's wish one destroys oneself through oneself and making oneself disagreeable (apriya) casts oneself into hell (p 293) Viṣṇu it is implied is omnipotent he can save or damn Everything is grounded in Viṣṇu is born from him, and is always under his control 'Sarvam Viṣṇau sthitam Viṣṇorjatam, Viṣṇorasi sada' (p 294)

Comments

Here also without attempting to determine which of the above interpretations is true to the original I will only make some observations On the following points there seems to be unanimity among the interpreters First vairāgya is an essential prerequisite for anyone who seeks immortality Second, the self stated to be dearer than everything else, for the sake of which or by the will of which anything becomes dear and by seeing and understanding which everything becomes known cannot be the finite 'I' but the Supreme Self The non dualists (advaitins) maintain that the 'I' devoid of the finitude

illusorily superimposed on it is itself the Supreme Self. For them there are indeed no selves but only one Self. The qualified non dualists (viśiṣṭadvaitins) assert that the Supreme Self endowed with innumerable auspicious qualities and unsurpassed glory, dwells in all selves as their innermost Self and internal controller (antaryāmi), even as selves dwell in bodies, but while being immanent it transcends all. Lastly the dualists (dvaitins) affirm that the Supreme Self is the Transcendental Self, omnipotent omniscient and omnipresent, which has to be always worshipped and loved. *Third* because the Supreme Self is really the dearest it ought to be seen, *Fourth* the vision of the Supreme Self makes everything known, because it is the cause of everything and hence the most important. Ānandatīrtha also admits this Prādhānyādidaṁ sarvaṁ viditāṁ Sarvakāranatvācca sarvaprādhānyam bhagavataḥ (p 291). *Fifth*, one who obtains this vision experiences infinite bliss and everything becomes dear to him. He can hate nothing, his love becomes universal. Why? The non dualist theories that when one realises oneself to be the One Self of the nature of bliss, what can he hate and how can he suffer? The qualified non dualist explains that he who has the vision of the glorious and blissful Lord present in all beings controlling them from within and having every thing as his body, is, by his grace freed from all suffering and hatred. The dualist makes it clear that for him who realises that God, being the highest value and the most desirable good, is naturally the dearest of all, everything becomes dear by his (God's) wish. As Ānandatīrtha said 'Sa esa Viśnurbhagavān sarvasmat preṣṭha eva svabhāvataḥ Asmiṁ priye priyam sarvaṁ'. We may sum up the stages of spiritual development: 1. dispassion (vairāgya) towards all that is in the world, 2. conviction that the Supreme Self alone is really worthy of love, 3. making It the principal object of one's wholehearted love, 4. vision of It achieved through a combination of hearing, logical reflection and steadfast meditation on It and 5. as a consequence entering into a blissful state where everything is experienced as pleasant, agreeable and dear and where no sorrow, separation, shortcoming, want or emptiness is felt. (Na paśyō neta duḥkhatām sarvamāpnoti.)

There is no justification for understanding these Upaniṣadic passages to mean that one can really love only oneself in the sense that I, a finite being, am capable of and am indeed loving only myself and that others can become objects of my love only for the gratification of myself. This would mean that my love of myself only is real while my love of all others is instrumental. My satisfaction, my happiness is the end to achieve this I love others. Nothing then would be intrinsically worthy of love and thing becomes an object of my love in order to give me the finite I gratification and pleasure. No one can be loved by me for his or her own sake but only for my sake. Such a love of myself which reduces everything to merely a means to satisfy myself which takes but does not give and always demands but never offers is identical with selfishness. If such a love of oneself is the only sort of love that exists then parental, filial, fraternal, romantic, conjugal as well as altruistic love would be just illusions. It is about such self-centredness that Einstein wrote to Max Born a few years before his death: 'liberation from the bondage of self constitutes the only way towards a more satisfactory human society'. The Upaniṣad does not say that such self love is really

the only type of love. On the contrary, it suggests that love of the Supreme Self is the highest type of love, of which all other types of love are reflections. Just as knowledge of It is the only real knowledge and experience of It is the most sublime. It should also be remembered that the Self of which the Upanishad speaks is not alien to anyone, but is the innermost core of every being. *anantarataram yad aham ātma*.

What has been said in the previous paragraph should not be taken to mean that one cannot or ought not to love oneself. If Erich Fromm's analysis is correct, care, responsibility, respect and knowledge are the basic elements common to all forms of love (p. 22). In such a case one can and ought to love oneself also. One must care and respect oneself as a unique integral and individual being with his own need and right to live freely and happily and develop in his own way. Only he who loves himself thus can love others, i.e. can care, respect and feel concern for all others as beings of the same sort as himself with the same needs and rights. Such a love of oneself, which is to be distinguished from selfishness, is incomparable from love of others. He who cannot love himself thus cannot love others and he who can not love others as they are for their own sake cannot love himself thus. The second most important Biblical command

Love thy neighbour as thyself implies that love of oneself and love of others are interrelated. If you love yourself, wrote Meister Eckhart, you love everybody else as you do yourself. As long as you love another person less than you love yourself, you will not really succeed in loving yourself. (cited by Fromm, p. 53)

Although we find that men "love" money, power, fame etc., and animals, mountains, flowers etc., if love is what consists of the basic elements into which Fromm analyses it, it can be truly a relationship between persons only. Only a person who knows himself to be a person can love others, he who is not a person cannot love and only persons can be truly loved. But is Fromm right when he says that true love between two persons will not be exclusive but inclusive of all? If I truly love one person, he writes, I love all persons, I love the world, I love life. (p. 39). But can this happen if the object of my love is just a fellow being, e.g. parent, offspring, sibling or spouse? Influenced almost equally by Freud and Marx as well as by the Biblical tradition and mystics like Eckhart and Lao Tse, Fromm fails to note that only a Caitanya, a Francis of Assisi or a Rumi can perhaps develop an inclusive love which embraces all humanity. Such persons can do so because they love the Absolute absolutely and the relative relatively to adapt Kierkegaard's words.

Fromm believes that the one most fundamental question which confronts man in all ages and cultures is how to overcome separateness, achieve union and self transcendence and find atonement (p. 8). His answer is this can be achieved through love. But what should be the object of the love that can accomplish this? While Fromm has no unambiguous and authoritative answer to this, the ancient Upanishadic answer is clear. *Ātmanam eva priyam upāsita Ātmā vā are draṇyāḥ* (—One should worship the Self alone as the beloved. Verily, it is the Self that should be seen.) The answer of Jesus Christ too is equally clear. Thou shalt love the Lord thy God with thy whole heart, soul and mind. This is the greatest and the first commandment. (Matt. XXII,

378 While this was one of the commandments in Mosaic Law, Deut VI 5, Jesus singled it out as the greatest and first Matt, however, substituted "mind for "strength" in Deut) I venture to comment that on this point the Upanisad, Moses and Jesus appear to be agreed

Note

Sankara belonged to 788-820 A.D. Sureśvara was his direct disciple, and Vidyaranya was a contemporary and Guru of Harihara, who founded the Vijaynagara kingdom in 1336. Rāmānuja (1018-1137) did not write bhāṣya on the Upaniṣads, but contended himself with writing the *Vedārthasamgraha* in which he tried to summarise the meaning of the entire Veda. Ānandatīrtha or Madhvācārya belonged to 1198-1275 A.D. (For these dates, Vide K.A. Nilakanta Sastri, *A History of South India* 3rd edn, 1966). Rāṅgarāmānuja (known as Varada Viṣṇvācārva before he took sannyāsa) studied with Tātācārya and Vatsya Anantārya and was a disciple of Parakālamuni. He wrote bhāṣyas on the major Upaniṣads in accordance with Viśiṣṭādvaita. S.N. Dasgupta is not sure whether he belonged to the 15th or the 16th century (*A History of Indian Philosophy* Vol III, D.D. 1975 p. 115-117-126). He more probably belonged to the late 15th century.

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महाभारत . भारतीय सस्कृति का विश्वकोष

तकतीय लक्ष्मणशास्त्री जोशी

धर्मचार्ये च कामे च मोक्षे च भरतपते ।

यदिहास्ति तदयत्र यन्नेहास्ति न तत्सर्वचित ॥

—महाभारत, आदिपर्व (दक्षिणी पाठ)

अ० ६२, श्लोक ५३, भागवतसंस्करण ५६ ३३

राजा जनमेजय को वंशपायन कहते हैं “धर्म अथ, काम और मोक्ष के विषय में हे भरतपते, जो यहाँ है वह दूसरी ओर है, जो यहाँ नहीं है वह अत्रय कहीं नहीं है।” भारतीय सस्कृति के यही अतिम जीवनमूल्य है। इन चार जीवनमूल्यों में से कोई भी एक कम कर देने से अथ जीवनमूल्यों को खतरा होता है। किसी भी एक जीवनमूल्य का अतिरिक्त महत्व देने से वह जीवनमूल्य भी पूर्णतः साध्य नहीं हो सकता है। केवल मोक्ष परायण यतिधर्म भी गृहस्थ धर्मी प्रजा के हुए बिना, निराधार हो जाता है। इन चारो मूल्यों के समुलन से ही कोई राष्ट्रीय या मानवीय सस्कृति विकास तक स्थिर रह सकती है। यही विचार महाभारत में सर्वोप से या विस्तार से बार बार रखा गया है। भारतीय सस्कृति धर्मप्रधान सस्कृति के नाते इतिहास में मा प्रता प्राप्त कर चुकी है। परन्तु अथ नाम इन दो पुरुषार्थों का धर्म ही साधक होता है, ऐसा महाभारत के अंत में भारतसावित्री ने यास ने दुनिया को स्पष्ट धोपित करके कहा है। वह श्लोक है—

उध्वबाहुविरोम्येष न च वशिचच्छणाति म ।

धर्मविधश्च कामश्च स धर्म किंन सेयते ॥ १८ ५ ४९

“यह मैं, हाथ ऊँचा करके कह रहा हूँ कि धर्म से ही अथ और काम की प्राप्ति होती है। तो फिर वह धर्म तुम आचरण में क्यों नहीं लाते ? परन्तु यह मेरा कहना कोई भी सुनता नहीं।” धर्मशास्त्र राजनीति शास्त्र यानी अर्थशास्त्र, अण्विज्ञान, शैव साम्य, योग, वेदांत इत्यादि मोक्षमार्गीय दशन और इन सब शास्त्रों और काम शास्त्र का ऐतिहासिक और कल्पित कथाओं द्वारा किया गया ऊहापाह महाभारत में आया है।

सिंधु सस्कृति काल से यानी ईसापूर्व ३००० बरसों से ईसा की चौथी शती तक जो भारतीय सस्कृति का विकास और विस्तार हुआ, उसका प्रतिबिम्ब आज के महाभारत में मिलता है। आयुपूर्वकालीन, वेद-कालीन और वेदोत्तरकालीन सांस्कृतिक जीवन का आलेख महाभारत में दिखाई देता है। परन्तु यह आलेख ऊपर के चार मूल्यों के सधर्म में युक्ति है। मुख्य सूत्र भारतवर्ष की कथा है। इसलिए इस ग्रंथ को ‘भारत’ कहा गया। वेदपूर्वकाल से चलती आई हुई आजतक स्थिर बनी हुई, वृक्ष वनस्पति, नदी, पर्वत, अथ पार्थिव

और भौतिक पदार्थ इत्यादि की पूजा करने वाले मूर्तिपूजना की मस्कृति का, मन प्रधान वैदिक संहिता का और निवृत्ति प्रधान श्रमण संहिता का भी दाया या बुराया महाभारत न बड़े अच्छे ढंग से मुरझा रहा है। भारतीय संहिता का विश्वदर्शन महाभारत में पाठकों को होता है। महाभारतोत्तर-नालीन साहित्य, राज्य, कला, धर्म और दर्शन आदि सबको महत्वपूर्ण प्रेरणा महाभारत से ही मिली है। इस कारण से इस देश का 'भारत' नाम मिला या दुष्प्रेत पुत्र भरत के कारण यह नाम मिला इस पर वाद हो सकता है। महाभारत में एक जगह कहा है कि भारतवर्ष के कारण 'भारत' नाम इस देश को मिला है। बौरव-पाठकों के पूर्वकों का या बौरव पाठकों में से किसी का भी अथवा उनके उत्तराधिकारियों का उत्तरेय करने समय 'भारतवर्ष' बिना 'भारत' इन सर्वोधना से निर्देश होता है।

'जय', 'भारत' अथवा 'महाभारत' ऐसा इस ग्रन्थ का उत्तरेय इसी ग्रन्थ में अनेक बार किया हुआ मिलता है। पहले ही मंगल श्लोक में 'जय' नाम से इसका निर्देश किया गया है। और आगे कहा गया है कि यह 'जय' नामक इतिहास विजिगीषु ध्वज करें। 'पुराण' नामक राजा भी इसे दी गई है। कुछ स्थानों पर इसे चार वेदा से भी श्रेष्ठ ऐसा पाँचवा वेद अथवा 'काण्व वेद' ऐसा भी कहा गया है। काण्व वेद यानी 'कृष्णार्द्रपायन व्यास का वेद' ऐसा अर्थ होता है। महाभारत का ग्रन्थ प्रथमतः कृष्णार्द्रपायन व्यास ने लिखा। वह व्यास ने सुमनु, जैमिनी, पंल, शुक्र और वैशम्पायन इन पाँच शिष्यों को सिखाया। इन पाँच शिष्यों की भारत की पाँच संहिताएँ प्रकाशित हुई थी। (महाभारत आदि अध्याय ५७, भाष्यकार सत्वरण) आज का जो महाभारत है वह वैशम्पायन की संहिता है। शेष चार शिष्यों की संहिताएँ लुप्त हो गई। वैशम्पायन के शिष्य मूलतः जातीय लोमहृषण पुत्र उग्रथवा ने वैशम्पायन से सुना हुआ भारत नैमिषारण्य में मौनक कुलपति के द्वादश वर्षों तक में विस्तार से संस्कार करके, बताया गया, ऐसा महाभारत में कहा गया है। वैशम्पायन की यह व्याख्यान भारत संहिता, अनेक उपाख्यान छोड़ देने पर, चौबीस हजार श्लोकों की थी (महाभारत, आदि १.६१)। उसमें बहुत सा जोड़कर उग्रथवा नामक सूत पुत्र ने विस्तारपूर्वक उसे कहा। यानी महाभारत से ही यह ध्यान में आता है कि व्यास से लोमहृषण तक १८ पर्वों वाले भारत के तीन संस्करण हुए उनके बाद भी उनमें बहुत सा जोड़ा गया होगा, एसी संभावना है।

आधुनिक सोधकर्त्ताओं ने मूल भारत कितना बड़ा होगा, यह खोज करने का असफल प्रयत्न किया है। कुछ लोग ने यह निष्कर्ष किया है कि मूल व्यासरचित भारत आठ हजार आठ सौ श्लोकों का था, जिसका आधार पहले अध्याय का एक निर्देश है। आज के उपलब्ध महाभारत के १८ पर्व और श्लोक सख्या करीब एक लाख है। इस कारण से महाभारत की कुछ प्रतिवियों में अध्याय समाप्ति के दायम में 'एत सहस्रमाम' यह विशेषण भारतसंहिता के लिए प्रयुक्त किया गया है। मूल भारत में सम्पूर्ण कृष्ण चरित्र नहीं कहा गया है, केवल कृष्ण का पाठकों के साथ संबंध आने के बाद का कुछ मट्ट का कृष्णचरित्र का अंग उसमें समाविष्ट किया गया है इस अपूर्णता को भरने के लिए अविध्य पर्व के साथ हरिवंश पर्व को भी जोड़ा गया है। उसमें समग्र कृष्ण चरित्र का कथन किया गया है। उसके बाद ही विष्णु पुराण, श्रीमद्भागवत इत्यादि ग्रंथों में कुछ अदल बदल करके अथवा उसमें अधिक जोड़कर कृष्ण चरित्र कहा गया है।

एक लाख श्लोकों वाली भारत संहिता ईसा की पहली सदी में, इस देश में प्रसूत हो चुकी थी। इसका एक प्रमाण मिलता है डायन स्त्रायसोम्टोम नामक ग्रीक लेखक भारत के दक्षिण प्रदेश में आया था। उसने ऐसा लिखा है कि हिन्दुस्तान में एक लाख श्लोकों का 'ईलियड' है। उसने महाभारत का नाम नहीं दिया है। परन्तु यह महाभारत के उद्देश्य से ही निर्देश होगा ऐसा अनुमान किया जा सकता है। एतन्म श्लोकात्मक महाभारत का उसके बाद का सबसे पुराना सङ्ग्रह ४४५ ई० के गुप्तकालीन शिलालेख में मिलता है। भाष्यकार आरिएटल इस्टेट्यूट ने अब तक उपलब्ध सब लिखित और मुद्रित संस्करण जमा करके,

पाठभेद और परिशिष्ट जोड़कर, महाभारत तथा हरिवंश का सुंदर संस्करण प्रकाशित किया है। इस इंस्टिट्यूट ने संस्कारित किये हुए आदिपर्व के दूसरे अध्याय में प्रत्येक पर्व की श्लोक संख्या दी है। उसका कुल जोड़ करने से बयाची हजार एक सौ चालीस श्लोक संख्या निष्पन्न होती है।

इन सब संस्करणों का मूल वर्गीकरण ध्यान में रखने से उत्तर वा पाठ और दक्षिण का पाठ ऐसे दो पाठ निश्चित होते हैं। अर्थात् वर्गीकरण करने से बारह पाठ निश्चित होते हैं। इन सब पाठों का समा-लोचन करने से अधिक से अधिक तेरह हजार श्लोकों का अंतर दिखाई पड़ता है। उत्तर और दक्षिण के दो पाठों में इंस्टिट्यूट ने दक्षिण का पाठ अधिक सरस और महत्व का माना है।

हरिवंश के साथ एकलभास्वक महाभारत निमित्त हुआ, उसका मुख्य उद्देश्य धर्म अथ वाम और मोक्ष इन चारों पुरुषार्थों का संतुलन रखनेवाला संव्ययसमन्वय करना था। इन्द्र आदि देवता वैदिक यज्ञ, शिव विष्णु और दुर्गा देवी के साथ साथ उनकी गणसहि परिवार देवताओं की उपासना का समन्वय यही इस धार्मिक समन्वय का मुख्य उद्देश्य था। महाभारत का नर और नारायण यह मुख्य देवताद्वय है। यानी महाभारत का मूलमंत्र वज्रव श्वा नां नारायणीय धर्म ही है। परन्तु शिव को समाविष्ट कर लेने के लिए, शिव श्रीकृष्ण के मुख से कराई गई है। श्रीकृष्णपरमो जावन्तो को पुत्र होने के लिए श्रीकृष्ण ने शंकर की स्तुति की। परमेश्वर के दाहिने अंग से ब्रह्मा, बायें अंग से विष्णु और मध्य से रुद्र उत्पन्न हुआ ऐसा इसमें वज्रव पाशुपत अस्त्र प्राप्त करने की प्रेरणा श्रीकृष्ण ने ही दी है। सौप्तिक पर्व में शंकर सन्तुष्ट होकर कहते हैं— 'श्रीकृष्ण मुझ उसकी भक्ति के कारण अत्यंत प्रिय है।' इस पर्व में लिंगपूजा की महिमा वर्णित है। शालि-पर्व में मोक्षपर्व में नारायणीय आश्रय आया है। उसमें नारायण शंकर से बहते हैं— 'जो तुम्हारा भक्त है वही मेरा भक्त है। तुम और मुझ कोई भेद नहीं।' इस पर्व से शिव और विष्णु बिना हरि और हर में अद्वैत सिद्ध करना यह भारतकार का उद्देश्य दिखाई देता है। भीष्मपर्व में युद्ध में जय प्राप्त करने के लिए अर्जुन ने दुर्गा का स्तोत्र गाया है। वहाँ यह कहा गया है कि इस दुर्गास्तोत्र का जाप अर्जुन ने भीष्मपर्व के आरम्भ में हिंदू लोग गणेश की पूजा करते हैं। यही गणेश महाभारत के लक्षक के नाते आदिपर्व में वर्णित है।

भगवद्गीता में (४.६.७) अवतार सिद्धांत बताया गया है। वह यों है—प्रत्येक युग में साधु परित्राण के लिए और दुष्टों के विनाश के लिए मैं अवतार लेता हूँ और धर्मस्थापना करता हूँ। हरिवंश में (अध्याय ३१) अवतार शब्द की पर्यायवाची सभा 'श्राद्धमवि' दी गई है। उसमें कहा गया है कि हजारों श्राद्धमवि यानी अवतार हो चुके हैं और भविष्यकाल में भी होनेवाले हैं। उनमें पुष्कर, वराह, नारसिंह, जामदग्न्य राम, दामरधी राम इत्यादि और कालिक ऐसे सात अवतार वहाँ वर्णित हैं। यही अवतार तत्त्व लागू पर्व के भागवत पुराण में जनों का आदिनाथ तीर्थ कर वृषभदेव और बौद्धों के भगवान् बुद्ध दोनों को परमेश्वर के अवतारों में अंतर्भूत कर लिया है। निवृत्तिभाग वा संपूर्ण स्वीकार करने से भागवत को ऐसा करना समर्थ हुआ।

वैदिक यज्ञसंस्था का भारत पर जब बहुत अधिक प्रभाव था तभी भारतीय युद्ध हुआ। इसलिये अंतिम भारत-संहिता का कर्ता अपना प्रवक्ता ब्रह्म, शौनक कुत्सपति के द्वावशादिन सन म, यह सारी भारतवर्षा पुन बह रहा है। अनेक प्राचीन राजाओं के अवशेष यज्ञों की कथा इसमें वर्णित है। युधिष्ठिर

के अवमेष और राजसूय यज्ञ का विस्तार से वर्णन इनमें किया गया है। युधिष्ठिर के व्रत के लिए स्वतः जाश्वमेधिक पशु की रचना की गई है। इस अवमेष में अनेक देवताओं की चढान के लिए अनेक पशुपक्षी यूप से बाँधे गये थे। तीन सौ पशु यहाँ स्तम्भ की बाँधकर, उनपर सत्कार करके उनके अवमेष यानी अगो के टुकड़े कर उनका हवि अग्नि को अर्पित किये गये। बहुत बड़ा दानधर्म किया गया। यह यज्ञ समाप्त होने पर एक नकुल या नेवला इस यज्ञ में आया और यज्ञ के भस्म में लोटने लगा। तब युधिष्ठिर ने उससे पूछा कि तू इस भस्म में क्यों लोट रहा है? तब उसने कहा कि मेरा शरीर सुवर्णमय नहीं हुआ। मेरा मस्तक और केवल एक हिस्सा सुवर्णमय हुआ, दूसरी बाजू सुवर्णमय होने की रह गयी थी। मेरा मस्तक और शरीर का एक हिस्सा जो सुवर्णमय बना रहा वह एक छोटे सक्तु यज्ञ में। उस यज्ञ से तुम्हारे यज्ञ की तुलना ही नहीं हो सकती है। उस सक्तु यज्ञ की कथा इस प्रकार से है। दीघकाल तक ब्रह्म पड़ा। एक ऋषि, उस अकाल में अनेक दिना तक सपरिवार भूखा रहा। सयाग से उसे एक सेर सत्तू बहा से मिल गया। वह उसने पकाया। द्रवता को अर्पित किया। सपरिवार भोजन के लिए बठने ही बाधा था कि बहा एक अतिथि आया। उस गरीब ऋषि ने भार्या, पुत्र और स्तुपा के साथ स्वयं भूखे रहकर, अपने सत्तू का अन्न अतिथि को अर्पित किया। उसमें के बचे हुए कणा में मेरा मस्तक और शरीर का एक हिस्सा लोटने से धर्पित हुआ और वह सुवर्णमय हो गया। यह कथा, अवमेष जैसे बड़े भारी यज्ञ की अपेक्षा साधारण पशुहिंसाविरहित यज्ञ कितना अधिक पुण्यदायी होता है, यह सूचित करती है। बौद्ध और जन अहिंसा धर्म का प्रभाव अब सबको प्रभावित करने लगा था, इस बात का निर्देश इस कथा से होता है। भगवद्गीता में भी वैदिक यज्ञ सस्या की निन्दा की गई है, ऐसा दिखाई देता है। महाभारत काल में भागवत धर्म का माहात्म्य यज्ञधर्म से कहीं अधिक बढ़ने लगा था, यही उसका अर्थ होता है। साव्य, योग, पाश्चात् और पाशुपत संप्रदाय और उनके दशन वैदिक यज्ञ सस्या की अपेक्षा अधिक प्रचलित हो चुके थे, इसके स्पष्ट प्रमाण महाभारत में मिलते हैं। इसलिए उपनिषद्, योग और साध्य दशन का सम्बन्ध महाभारत और भगवद्गीता में सम्यक् रूप से मिलता है। तीर्थ, व्रत, दान, उपवास इत्यादि की महिमा बढ़ रही थी, ऐसा इनमें दीखता है। आर्य कमकाड की अपेक्षा अहिंसा, सत्य, इन्द्रियनिग्रह इत्यादि उच्च जीवनमूल्यों का माहात्म्य सब तरफ बरकट कर दिया गया है। प्रवृत्तिमाग और निवृत्तिमाग इन दोनों मार्गों का पर्याय स समय महाभारत में स्थान स्थान पर किया गया दिखाई देता है। अनेक बार प्रवृत्तिमाग निवृत्तिमाग से श्रेष्ठ है, तो कई बार निवृत्तिमाग श्रेष्ठ है ऐसे परस्पर विरोधी विधान महाभारत में मिलते हैं। महाभारतकार बहते हैं—

द्राविण्यं पयानी यस्मिन् वेदा प्रतिष्ठिता ।

प्रवृत्तिलक्षणा धर्मो निवृत्तिश्च विभाषित ॥

(महाभारत शांति० २४० ९)

‘जिन दो मार्गों पर वेद स्थिर हैं वे प्रवृत्तिमाग और निवृत्तिमाग हैं।’ आगे इसी पद में नारायणीय धर्म बताते हुए (अध्याय ३३९ ४०) इत्यादि कहा गया है कि ब्रह्माजी ने सृष्टि निर्मित की, उसमें मरौचि इत्यादि सात मानसपुत्र निमित्त किये वही सप्तपि हैं। उन सप्तपियों ने सयास न लेकर सृष्टिधर्म बालू रखने के लिए आभरण प्रवृत्तिमाग को ग्रहण किया। इन सप्तपियों के साथ ही सनत्कुमारों सात मानसपुत्रों का दूसरा समूह निर्मित किया। वे जन्मत विरक्त थे। उनका मार्ग सयास या विरक्ति धर्म है। मरौचि इत्यादि सप्तपि इस प्रवृत्तिमाग के आदर्श और सनत्कुमारों सात सिद्धयोगी इस निवृत्ति माग के आदर्श हैं।

प्रवृत्तिमाग और निवृत्तिमाग यह दोनों धर्मशास्त्र और अध्यास (राजनीति) के विषय हैं। महाभारत का मुख्य विषय भरतपुर का और विशेषतः कीरव पांडवों का इतिहास ही है फिर भी यह दोनों

माग अधुण रीति से चलते रहे इसलिए उनका सविस्तार ऊहापोह राजधर्म के अनुषंग से किया गया है। क्योंकि महाभारत के राज्यशास्त्र के अनुसार धर्मरक्षण द्वारा प्रजापालन मुख्य राजधर्म है, ऐसा प्रमाणित किया गया है। मनु आदि स्मृतियों में जो जो विषय आये हैं वे सब कुछ संक्षेप से और कुछ विस्तार से महाभारत में आये हैं। जातकर्मादि सोलह संस्कार प्रसंगानुरोध से दिये गये हैं। ब्राह्म, प्राजापत्य आय, गाधव, आसुर, स्वयवर इत्यादि विवाह प्रकारों का स्पष्टीकरण भी दिया गया गया है। चार आश्रमों की चर्चा अनेक बार हुई है। चार वर्णों की उत्पत्ति, उनके कर्तव्य वर्णों के संस्कार इनका भी तफसील बताया गया है। आठ, भक्ष्याभक्ष्य स्पृश्यास्पृश्य, पवित्र पदार्थ और उनके बारे में विधि निषेध इनका भी विवरण शांति और अनुशासन पत्र में स्थान स्थान पर आता है। प्रायश्चित्त और पाप पुण्य और पुण्यकर्म का भी बयान दिया, समझाया गया है। यह सब हुए स्मृतियों के विषय।

पुराणादि धर्मशास्त्रों की चर्चा भी महाभारत में बहुत स्पष्ट रूप से है। तीथयात्रा एकादशी इत्यादि व्रत, दान, गो महिमा, शिव विष्णु इत्यादि देवताओं की पूजा यह पुराण विषय महाभारत में प्रतिपादित है। वन पत्र में तीथयात्रा पत्र देखिये उसमें पुष्कर, प्रभास आगस्त्य सरोवर, उज्जैन का महाकाल नमदा, सागर सगम, कश्मीर का नागभवन (बरी नाग), कुण्डनेत्र ब्रह्मावत प्रयाग, गया, गङ्गी, वाराणसी व्यासस्थली, मरुस्वती, गोदावरी, कावेरी आदि हिमालय से कन्याकुमारी तक के तीर्थस्थान वहाँ के देवता और वहाँ करने के दान आठ व्रत आदि का विस्तार सहित वर्णन किया गया है।

भगवद्गीता में दिये गये विभूति योग और अवतार सिद्धांत के कारण से हिन्दुस्तान के सब धार्मिक संप्रदायों का सम रूप महाभारत में किया है। उस समय यानी ईसा के छठे शतक के जासपास वेदकाल समाप्त होकर अनेक भारतीय दशनों की रचना का सूनपात होने लगा था। उनमें सांख्य योग, पांचरात्र, पाशुपत और उपनिषदों का वेदांत आदि की शिक्षित जन मन पर बहुत अच्छी छाप पड़ी हुई थी। वे जोर वंदागों के साथ साथ याय, पूष, मीमासा, नास्तिक लोकायत दशनों का भी अध्ययन तत्कालीन विद्यापीठों में अपना गुरुकुलों में चलता था। यह बात आग्निष्व के साकुलालाक्ष्यान में (अध्याय ६४ भांडारकर संस्करण) कण्वाश्रम के वर्णन से ध्यान में आती है। महाभारत काल में गणित ज्योतिष भी प्रगल्भ दशा तक पहुँचा था। परंतु इस ज्योतिष में बारह राशियों का समावेश नहीं हुआ था। सूर्यादि नव ग्रह और सत्ताईस नक्षत्रों की गतियों का अध्ययन अच्छी तरह से हो चुका था। महाभारत में कहीं भी मेसादि द्वादश राशियों का निर्देश नहीं है। यह निर्देश भारतीय ज्योतिष शास्त्र में श्रीकों का संपक आने के बाद, यानी मिकंदर के हमल के बाद होने लगा। इसलिए ऐसा भी अनुमान किया जा सकता है कि जात्रकल दिखाई देनेवाला महाभारत का विस्तार संभवतः सिकंदर के आक्रमण से पहले ही हो चुका था। इस समय जो धार्मिक सत्त्वदशन प्रभावशाली हो चुके थे उन सबकी ही भारताध्याय में प्राप्ति दी है। वह इस प्रकार है

सांख्य योग पांचरात्र वेदा पाशुपत तथा ।
 पानायेतानि राजर्षे विद्वि नानामतानि च ।
 उमापतिभूतपति श्रीगण्डो ब्रह्मण मुत ।
 उन्नतवानिदमभ्यग्रा ज्ञान पाशुपतं शिव ।
 पांचरात्रस्य वृत्तस्य वेत्ता तु भगवान् स्वयम् ॥
 सर्वेषु च नप्येष्ट पानेप्येतेषु दश्यते ।
 ययागम यथा नान निष्ठा नारायण प्रभु ॥

—महाभारत (शांति ० अध्याय ३३७ भांडारकर संस्करण)

(ह राजर्षे ! साग्य, योग, पाचरात्र, वेद और पाशुपत भिन्नमर्तों के ज्ञान हैं, जिसे उमापति, भूतपति, श्रो कण्ठ या ब्रह्मपुत्र कहते हैं, उस शिव ने एकाग्र चित्त से पाशुपत बताया है। परन्तु सम्पूर्ण पाचरात्र का ज्ञाता स्वयम् भगवान् हैं। इन आश्रमों का अथवा दशनों का विचार करते हुए इन सब दशनों में अंतिम तत्त्व प्रभु नारायण ही है। महाभारत, शांतिपर्व अध्याय ३३७, भांडारकर संस्करण)।

आधुनिक ऐतिहासिक दृष्टि से हिन्दू धर्म का इतिहासक्रम निश्चित करने में महाभारत और पुराणों का उत्तम उपयोग होता है। वैदिक यज्ञसंस्था तत्कालीन सब भारतीयों को लागू नहीं थी। तत्कालीन सब भारतीयों को सब धर्मों को लागू होने वाला धर्म मुख्यतः महाभारत या पुराणों में वर्णित है। वैदिक धर्म जाने के पहले से तीर्थ, व्रत, तप, दान और मूर्तिपूजा यह सब भारतीयों का धर्म था। हिन्दुस्तान की आबोहवा के हिसाब से यहाँ अग्नि की अपेक्षा मनुष्य की जल की आवश्यकता जान पड़ती है। इस कारण से यहाँ का आद्य धर्म जलाशयों और नदियों का माहात्म्य लेकर निर्मित हुआ था, इस कथन में कोई आपत्ति नहीं। महाभारत के अनुशासन पर्व में गोमाहात्म्य अत्यंत विस्तार से आया है। उससे उलटे भूति स्मृत्युक्त धर्म में गाय बैल और बछड़े के यज्ञ कहे गये हैं। यज्ञ में और अतिथि-सत्कार प्रसंग में गामास भक्षण तब प्रशस्त माना गया था। गो-वध यह महापातक है, यह स्मृतियों में कही भी नहीं कहा गया है। परन्तु महाभारत में बैसा स्पष्ट कहा गया है। महाभारत और पुराण पूजाप्रधान और भक्तिप्रधान होने से पशुयज्ञ का निषेध भी उसमें कहा गया है। शांतिपर्व में (अध्याय २६६, बर्म्बई संस्करण) विचित्र राजा की कथा आई है। उसमें स्पष्ट कहा गया है कि वेद वाक्यों में कहा गया प्राणिबध का आचार अनाचार है। मूल, नास्तिक और सहायता लोभ ही यथोक्त हिंसा की प्रशंसा करते हैं। तात्पर्य यह है कि महाभारत में सोमया राजसूय, वाजपेय, अश्वमेध इत्यादि वैदिक पशुयज्ञों का वर्णन करके उनकी प्रशंसा की गई है, परन्तु उसके साथ ही उनका निषेध और निंदा भी की गई है।

स्मृतियों में चार आश्रमों के धर्म कहे गये हैं। परन्तु ब्राह्मणों को ही चार आश्रम विहित किये गये हैं। वानप्रस्थ सहित तीन आश्रम क्षत्रियों के लिए प्रशस्त माने गये हैं। उलटे, महाभारत में ब्राह्मण, क्षत्रिय और वैश्य इन त्रैवर्णिकों को चार आश्रम बताये गये हैं और शूद्रों को वानप्रस्थ के साथ तीन बताये गये हैं। स्वचित् शूद्रों को भी स यास की अनुमति दी है। इसमें से यह निष्कर्ष निकलता है कि चार आश्रमों के वान और शूद्रों को दिये गये अधिकार स्मृतियों ने छीन लेने का प्रयत्न किया। वानप्रस्थ और स यास आश्रमों का अधिकार वैश्य—शूद्रों को स्मृतियों ने नकारा था, वहीं अधिकार पुनः वैश्य—शूद्रों को दिया गया है। इसका अर्थ यह है कि स्मृतियों के अनेक महत्त्वपूर्ण निबन्ध वस्तुतः व्यवहार में कभी लाये ही नहीं गये। इसका एक महत्त्वपूर्ण कारण यह दिखाई देता है कि ऐतिहासिक दृष्टि से, वानप्रस्थ और स यास आश्रम वेदपूर्वकाल के आज तक सब वर्ण व्यवहार में लाते रहे हैं। मुनिधर्म यह सब भारतीयों को आचार में लाने जसा धर्म है यह बात सदा से माय हो चुका है।

भारतीय विवाह धर्म का इतिहास महाभारत में बड़े विस्तार से मिलता है। उद्दालक ऋषि पुत्र श्वेतकेतु ने परस्त्रीगमन का निषेध, सबसे पहले बताया (आदि पर्व, अध्याय १२२, बर्म्बई संस्करण)। श्वेतकेतु ने पर स्त्री गमन का जो निषेध किया, उसे एक अपवाद भी रखा। पति की सति न हो तो पति की अनुमति से पत्नी अथ पुरुषों से पति के लिए सति निर्मित करवा सकती है। इस श्वेतकेतु आश्रम में विवाह संस्था का मूल रूप में इतिहास कहा गया है। भिन्न वर्णों के स्त्री-पुरुषों ने विवाह पहले हाते थे। क्योंकि वर्ण व्यवस्था शिथिल थी। मनुसंस्था की स्मृति से व्यक्ति के वर्ण निश्चित होते थे। वर्ण व्यवस्था धीरे धीरे ज मजबूत होने लगी। तब उच्च वर्ण के पुरुष से निचले वर्ण की स्त्री का विवाह, वर्ण व्यवस्था स्थिर होने से बाद भी, दीर्घ काल तक चलता रहा। इसका चित्र महाभारत में पुराणा में और स्मृतियों में

स्पष्ट है। भिन्न जातीय विवाहों को कब निषिद्ध माना गया यह निश्चित नहीं कहा जा सकता, फिर भी यह निषेध बारह सौ वर्षों के पहले नहीं था यह निश्चित है।

भिन्न भिन्न धर्म सम्प्रदाय और भिन्न भिन्न धार्मिक दक्षिण प्राचीन समाज संस्था में प्रचलित थे। उस कारण से विचारवान-यक्तियों का मन उत्तमन में पड़ जाता था। इसका प्रतिबिम्ब महाभारत में दिखाई देता है। वन पर्व में यक्ष युधिष्ठिर सवाद में धर्मतत्त्व बताते हुए वह अपनी सीमा स्पष्ट करता है। वह कहता है

सर्कोऽप्रतिष्ठं धृत्वो विभिन्ना नैको मुनियस्य वचः प्रमाणम् ।

धर्मस्य तत्त्व निहितं युहाया महाजनो येन गतं स पथा ॥

(तक से निषेध नहीं हो सकता। श्रुतियों में मतभेद हैं। कोई भी एक ऋषि प्रमाण नहीं माना जा सकता। धर्म का तत्त्व गूढ़ है। इसलिए महाजन यानी समाज या सत् जिस मार्ग से जाते हैं, वही मार्ग है।) महाजन शब्द का अर्थ समाज विवा सत् अर्थात् शिष्ट है। शिष्टों का यानी सत्ता का लक्षण वनपर्व में (२०७ बम्बई संस्करण) मिथिलावासी धर्मव्याघ्र ने बताया है। धर्मव्याघ्र एक शूद्र मांस विक्रेता था। वह कहता है—काम, क्रोध दम्भ और लोभ को जो वश करने पर केवल सरल कर्तव्य जिह्ने दिखाई देता है और समाधान प्राप्त होता है वे शिष्ट या सत् हैं। वही सत् हैं। वही सत् सत्ता का मायता देते हैं। शिष्टों के आचरण में अपने से बड़ों की और माता पिता की सेवा, सत्य, क्षांति और दान यह चारों बातें नित्य होती हैं। वेनो का रहस्य सत्य है, सत्य का रहस्य दमन है और दमन का रहस्य त्याग है। शिष्टों के आचरण में वह सदा होता है। यही सत्ताचार है। और यह आचार ही सत्ता का लक्षण है। वे सत् भूत दयावत् होते हैं। एक तुलाधार वैश्य ने (क्षांतिपर्व अध्याय १ बम्बई संस्करण) जाजलि धुनि को धर्मवत्ता के लक्षण संक्षेप में बताये हैं—'हे जाजले ! जो सबका सदा भिन्न, सबके हित में वच से, मन से और वाणी से नित्य रत है वही धर्म है।'

महाभारत का अंतिम संदेश यों है—

न जातु कामाज्ज भयान् कौमादु

धर्मत्यजेज्जीवितस्यापि हेतोः ।

नित्यो धर्मः सुखदुःखे त्वनित्ये

नित्यो जीवो हेतुरस्य त्वनित्यः ॥

(महाभारत स्वर्गाराहण पर्व ५-५० (भाटारकर संस्करण)

(राम, भय या लोभ में से किसी से भी या प्राण बचाने के लिए ही धर्म नहीं छोड़ना चाहिए। धर्म नित्य होता है। सुख दुःख अनित्य हात हैं। जीवात्मा नित्य होता है और उसका देह (हेतु=साधन=देह) अनित्य होता है।)

महाभारत का प्रमुख विषय भारतवर्षीय राजाओं का इतिहास होने से अध्यात्मविद्या की भाँति राजशास्त्र का विस्तार से ऊहापोह उसमें किया गया है। यह राजशास्त्र अथवा राजनीति विस्तार से शानिपर्व के राजधर्मपर्व में वही गयी है। उनके मुख्य सिद्धांत यों हैं

(१) राजधर्म सब धर्मों का आधार है। धर्मरक्षण होने से ही प्रजा का रक्षण होता है। इसलिए प्रजापालनाय राजसंस्था की आवश्यकता है। और इसीलिए प्रजा समाजधारणाएँ राजा का निर्माण करे। राजसंस्था के बिना लोकसंस्था टिक नहीं सकती।

राजसंस्था दंडशक्ति से लोकसंस्था का रक्षण करती है। दंड यह धर्म का ही रूप है। जनता के विवेकबुद्धि का नियंत्रण करना ही दंड का प्रयोजन है।

(२) प्रजा का पालन धर्म के द्वारा ही हो सकता है। अधर्म से प्रजा का या राजा का नाश होता है। प्रजा का धारण पोषण जिस माध्यम से होता है वही धर्म है। ऐसा धर्म ही वर्णाश्रम धर्म है।

(३) स्वयं राजा को धर्मविरोधी नियम करने का अधिकार नहीं है। जो राजा प्रजा का परिपालन धर्मरक्षण के द्वारा करता है वह देववत् पूज्य है। क्योंकि धर्मरक्षक और प्रजापालक राजा ही देव (ईश्वर) बन जाता है। परन्तु जो राजा धर्मविरोधी आचरण करता है वह अमुर है। वह बन्ध होता है। उसका प्रजा द्वारा नाश हो हुआ करता है।

(४) प्रजा में अनाथ, दुबल जन अथवा निराधार विधवा या बालक आदि की रक्षा का उत्तर दायित्व राजा का है। प्रजा के जीवन या धन को हानि न हो इसकी चिन्ता राजा को ही रखनी चाहिए। समाज के पापी, अपराधी या अत्याचारी दुजनों का दमन और तपस्वी, स यासी, मुनिजनों का रक्षण और पोषण यह राजा का अधिक स्वतन्त्र कर्तव्य है।

(५) राजा, मंत्री व सचिव, पुरोहित, जनपद व दुर्ग, कोश सैन्य यह राज्य के मुख्य अंग हैं। उनमें का कोश यह प्रजा द्वारा मिलने वाले कर से निर्मित किया जाना चाहिए। परन्तु कर भार यह प्रजा का पीड़न न बने ऐसे ढंग से वसूल किया जाना चाहिए। धृग जिस प्रकार से पुष्प में मधुसूदन करता है ऐसे।

(६) राजा को युद्ध के लिए नित्य तत्पर और सज्ज रहना चाहिए। निरम सत्तक रहना चाहिए। विश्वास पर नहीं बैठे रहना चाहिए। विश्वास में बहुत बना धोखा सम्भाव्य है, परन्तु कबल अनिवाय हा तभी शत्रु पर आक्रमण करना चाहिए। क्योंकि युद्ध हिंसामय होता है—हिंसा यह बड़ा पाप है।

(७) विदेशों पर यानी परराष्ट्र पर विजय प्राप्त करने के बाद जित राष्ट्र के परम्परागत आचारधर्म में हस्तक्षेप नहीं करना चाहिए। उनकी परम्पराएँ सुरक्षित रखनी चाहिए।

महाभारत की दृष्टीनिति अथवा राज्यशास्त्र उस समय से पहले के राजनीतिशास्त्र पर आधारित था। महाभारतकार के मामले कौटिलीय अर्थशास्त्र नहीं था। परन्तु बहुस्पति और उग्रता का प (गुरु) के वचन के उद्धरण उमम लिए हुए दिखाई देते हैं। इसी प्रकार से कणिक भरद्वाज की वही हुई दुर्ज्ञान राजनीति पर भी आदिपर्व का एक अध्याय (१४०, बम्बई मस्करण) है।

अनुवादक डा० प्रभाकर नाथ

Navya-Nyaya and Ordinary Language

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I Introduction

The philosophers of the NN (Navya Nyāya) School make abundant use of a host of technical terms. This has been considered by many to be remarkable and there has been an attempt to state the defining or distinguishing attribute of NN in terms of it (1). And obviously this has not been relished by many particularly by the eminent Indian philosophers of recent past. But then there has not been any attempt to understand it and this also is not less remarkable. In other words Locke had a few unkind things to say about medieval or scholastic philosophy and the modern European philosophers were largely in agreement with him. The Indian philosophers referred to could not emancipate themselves from the influence of the modern European philosophers and consequently they either neglected the philosophies that flourished in India in ancient and medieval times and are alive even today or paid attention to the speculative meta-physical philosophies and did not make much attempt to study NN or its technical terms. But contemporary studies in scholastic philosophy bring out that the observations of Locke were not only unkind but also unfounded. Thus Prof Henry has argued that it is true that the medieval philosophers rather liberally endowed the old words with new senses. Possibly they were of the view that a discussion of the subjects with which they were concerned could not be done in a language free from all technicalities and so insisted on the use of a semi artificial language in spite of the consequent difficulties in communication. So Prof Henry thinks that their language is rather a halfway house between a jargon free natural language and a totally artificial language and argues that scholastic thought could have been better expressed in a fully artificial language.¹

(2) In recent times because of the prevalence of symbolic logic some distinguished thinkers—so it appears to us—hold a similar view about NN or its language. But we have our reservations. We are inclined to think that the language of the philosophers of the NN school may be unordinary but is not semi artificial like that of the scholastic philosophers as Prof Henry suggests (or alleges?). It is true that the language of the philosophers of the NN school is not of the kind that one uses in a market place or in polite conversation. Socrates, so it is reported philosophised in the market place, but from the accounts that we have of his dialogues we may assert with confidence that he did it in a language that was not intelligible to all who bought and sold in the market. Indeed we are yet to see any philosophical treatise written in the kind of language that is used in a market place. Every philosopher including Locke who claimed

to be a spokesman of "unsophisticated common sense" discusses his subject in a technical language. Besides, the language of the NN philosophers had not the breakdown of communication as a consequence of the abundant use of technical terms. For, it was adopted by the philosophers of the other schools and also by the writers of works on non philosophical subjects. The chief reason, so it appears to us, for using technical terms was to be clear and precise. Our everyday language has a large number of limitations and the believers in artificial language think that they would be remedied by giving it up and adopting artificial language. But then, they are in a way 'carried over' to the ideal language conception of artificial language. (3) Again, the NN philosophers would not have even suspected that they were not philosophising in a natural or historical language or that they had to be told again and again in a pontifical tone that language has many functions besides stating a fact. So without labouring this point any more we would say that the language of the NN philosophers was to use a rather self contradictory expression 'technical though ordinary language or an extension of ordinary language (as contrasted with transcending it) as required by the discussion of their subjects and as a consequence of it it became the language of the academic world and to corroborate it we propose in this paper to study some of the basic terms of NN with reference to a concrete case in which they are used to ensure precision. We also propose to say in a general way a few words on ordinary language to bring out what the rather self contradictory expression used by us means.

II Consideration of a concrete case

The case we intend to consider is that of a cognition with a negation figuring as its object. It is a cognition of the kind that is articulated in a statement like there is no fire in the lake and we propose to consider how the philosophers of the NN school make use of a good number of technical terms to make the statement precise or to state what exactly figured as the object of the said cognition. Thus The statement under consideration is

There is no fire in the lake. (4) (a) Obviously, the statement is negative. But if negation is co ordinate with affirmation and directly about reality is a matter of controversy among the philosophers. The Nyāya philosophers whether of the early period or of the later period for reasons that are in their judgement adequate hold that negation is co ordinate with affirmation is directly about reality. Accordingly, they would not merely say that the presence of fire in the lake is denied but would add also that an absence or negation resides there. So (a) should be expressed as

There is a negation of fire residing in the lake. (b)

In other words (a) is a very ordinary statement and it articulates a familiar case of cognition. Now every cognition is of an object. The cognition under consideration also is of an object. What is this object precisely? If for the sake of convenience lake etc be left then we should say that as negation is directly about reality and so a negative fact is as genuine a fact as a positive fact, the cognition is of a negative fact viz the negation of fire. Accordingly, we should translate (a) as (b). But this demands that it should be translated further. For, the negation concerned is of fire

and we do not say that we have a cognition of a negation. We say we have a cognition of a negation of fire, or of jar or of some such entity. A negation is as it were necessarily of something. This is borne out by an inspection of our everyday thought and speech and that of which it is a negation is called a negatum, *pratyogi*. The word negatum or better '*pratyogi*' is a word of ordinary language. A grammarian who considers language used by ordinary men and writers of non philosophical works gives its etymology and says that it is derived from the root 'yuj'. Now, it is a time-honoured convention that to get the meaning of a word we should take into account not only etymology, *vṛtupatti* but also use, *pravṛtti* and, if the etymological meaning differs from meaning in use then we should honour the latter. In everyday speech the word *pratyogi* is ordinarily used to mean the rival the competitor or the opposed. And in the context of negation it in a way is used in this sense. But it is also used in the context of relation. Thus when we say that the jar is on the ground. We say that the jar is in the relation of 'on and under' or conjunction *samyoga* with the ground and we specify it by saying that the jar is an adjunct *pratyogi* of the relation of conjunction the ground being its *anuyogi* subjuant. Anyway in our attempt to make (a) explicit we should not only translate it into (b) but should introduce the word *pratyogi* negatum into our translation. And then it would be

There is a negation in the lake of which
fire is the negatum (c)

Now (c) also needs to be explicated. For when we translate (b) into (c) we do not say much unless we also say what a negatum is how it is identified and also what is its definition. To identify a negatum ordinarily (to enable a beginner to identify it) it is said that a negatum is that which is negated or of which the negation is a negation (5). But this is not elegant and really helpful even. It may enable us in most cases to identify a negatum. But it does not say what a negatum is or what it is to be a negatum. It has been observed before that in everyday life we use the word '*pratyogi*' or negatum to mean the rival or the opposed. Accordingly to say what it is to be a negatum we should also say—so it has been thought by many philosophers of the Nyāya school—what this opposition is precisely. Ordinarily we think that what are opposed cannot reside in the same locus and so opposition consists in the impossibility of residence in the same locus. Thus, we say that water and fire or manifest light and darkness are opposed to each other. And if we construct a definition of opposition by taking such cases under consideration we should define opposition as stated before. It seems that some Nyāya philosophers of the ancient period defined opposition and so also a negatum in this way (6). But it has not been thought to be satisfactory.

Thus Gaṅgeśa mentions a definition of a negatum in terms of opposition mentioned before and examines it (7). In course of his examination he observes that the definition is defective for it is both too wide and too narrow. In other words the definition is applicable to what is not a negatum viz. horseness when considered in relation to cowness and so is too wide. It is also too narrow as it not applicable to a negatum of a mutual negation *anyonyābhava* (8). The analysis of these logical defects as naturally comes first to our mind may be presented in the following way

'Horseness' is a property that resides in every horse. So also cowness is a property that resides in every cow. In other words, the Nyaya Vaiśeṣika (NV) philosophers are robust realists. So they hold that universals are facts that 'go about the world' exactly as do the particulars in which they inhere. Their view on the nature of negative facts is a consequence of, or spells out, their realistic attitude. Anyway 'horseness' as these philosophers hold it to be, is a simple or *akḥanda* property that resides in every horse and does not reside in what is not a horse. So also cowness is an unanalysable property that resides in every cow and does not reside in what is not a cow. Besides the class of which every horse is a member is co-ordinate with the class of which every cow is a member. And so the two properties viz cowness and horseness do not reside in the same locus. It is impossible for them to reside in the same locus. Nevertheless, *horseness* is not a negatum in respect of *cowness*. So also with *cowness*. But the above definition of what is a negatum is applicable to them, and so the definition, as Gaṅgeśa has observed, is too wide.

We have seen that Gaṅgeśa holds that the definition under consideration is also too narrow and we may subject it to the sort of analysis just given to the contention that it is too wide. Thus, the NV Philosophers divide negations into two broad kinds. They are mutual negation, *anyonyābhāva* and relational negation, *saṁsargābhāva*. They subdivide relational negations into three more kinds viz prior negation, *prāgabdhāva*, posterior negation, *dharmābhāva* and constant negation, *atyantābhāva*. The negation of a piece of cloth in the threads when it is going to be produced instantiates prior negation, the negation of a piece of cloth when it is destroyed instantiates posterior negation, and the case of negation that we have been considering instantiates constant negation. A mutual negation differs from them all. It is instantiated when it is said that a horse is not a cow. In other words when we say that a horse is not a cow we articulate a cognition that has a mutual negation as its object. That is the negation concerned is to be understood in the relation of identity. But the relation of identity and so also its denial are symmetrical. If A is identical with B, then B also is identical with A and if A be not identical with B, then B also is not identical with A. A horse is not identical with a cow and so also a cow is not identical with a horse. Accordingly the statement that a horse is not identical with a cow expresses, two mutual negations viz the mutual negation of horse residing in a cow, and the mutual negation of a cow residing in a horse. So when we say that a horse is not a cow we seem to be expressing two cognitions of mutual negations. But we do not do say that exactly. We state one of them directly and the other indirectly or by way of implication. Now we may be required to state precisely which cognition we are articulating and which mutual negation is figured directly as the object of our cognition. The statement mentioned above is obviously inadequate. To make it adequate we may say that of the two mutual negations one is of a cow and the other is of a horse. Differently put a cow is the negatum of a horse and a horse is the negatum of the other. Now, the observation of Gaṅgeśa that the definition of a negatum under consideration is too narrow in that it is not applicable to the negatum of a mutual negation may be analysed thus. The mutual negation of a cow resides, as has been observed in a horse for a cow is not identical with a horse.

But the ground on which a cow stands is also different from her So the mutual negation of a cow also resides there viz in the ground on which the cow stands So, it is not the case that the negatum, viz a cow, does not reside in the same locus with its corresponding mutual negation Accordingly we should say that the definition concerned is not applicable to genuine negatum one of the *definitenda of the definition* and is too narrow

But a proponent of the definition may seek to give replies to them He may say that the charge that the definition is too wide may be easily overcome It is true that *horseness* and *cowness* do not reside in the same locus and it is also true that neither of them is a negatum in respect of the other But from this it does not follow that the definition is too wide For neither *horseness* nor *cowness* is a bonafide negative fact (9) Accordingly, the objection rests on a misunderstanding The definition is not merely that if it is not possible for an entity to reside in the same locus with another, it is a negatum in respect of the other For it is obvious that this is not the case So also it is obvious that one of the two entities should be a bonafide negative fact When we say that fire is a negatum to the negation of fire we do not say merely that they do not reside in the same locus It is a fact that they do not and it is not possible for them to do But we also say that of these two entities one is a bonafide negative fact And if this be added to the definition mentioned before it cannot be objected that the definition is faulty as it is too wide Indeed the word negatum is an 'office word' It is applicable to an entity when it does a sort of job So *horseness*, though not a negatum when taken in its relation to *cowness* is so when taken together with the negation of horseness, or as occurring in sentences like *horseness does not reside in a cow* or *horseness is not identical with cowness* So the objection concerned is hardly an objection and may be ignored

Similarly a proponent of the definition under consideration thinks that the objection that it is too narrow may also be overcome We may now consider how he seeks to do this So we should introduce a few terms that are deemed technical They are (A) *negatunness pratyogitā* or being a negatum *pratyogitva* (B) *nirupita* the specified and *nirupaka* the specifier or what specifies and (C) *avacchedaka* the limiter and *avacchinna*, the limited or what is limited (10) Thus we have said that the word negatum is an office word and we may now state briefly what we have meant Thus, in one context *horseness* is a negatum and in another context it is not So with fire and indeed with every entity that is spoken of as a negatum Accordingly, it may be said that the word 'negatum' does not name an entity that goes about the world' as fires or horses do But then we ought to be on our guard For when so said it may be thought that a negatum is something that is cooked up by the mind out of its own resources and projected in the world out there It is true that it is a technical term a *paribhāṣa*, and a technical term is coined by the authors concerned *śāstrakṛdbhūh* (11) But then the word coined by an author or master of the subject is accepted by the society of the masters So it would be more proper to say that the master concerned does not coin in the sense of manufacturing but in the sense eliciting it To put the point differently a negatum is a relative term A fire or *horseness* is such is not a

negatum It is so only in relation to its appropriate negation When it is so taken it gains a status and a fire or horseness is endowed with a property of a sort *dharma-viśeṣa* The property is a relational property though the relation concerned does not produce it It is only indicative of the status of the relatum When a brother of a person is blessed with a child, he becomes an uncle or is endowed with the property of being an uncle The property is a relational property and the person becomes endowed with it and may be so without even knowing it either immediately or beforehand And there is not a special sub class of the class of man to be designated as the class of uncles of which he is a member Similarly, a fire is a cause of smoke But then there is not a special class of facts to be recognised as a class of causes What is a cause in relation to an event, may be an effect in relation to another event and so fire cannot be a member exclusively of a class of facts to be called a class of causes And, in view of the fact there is no special class of cause facts or effect facts, it should not be imagined that a cause or an effect is a concept due to the 'additional wheel work' of our mind The causal relation is objective and they are the facts that are treated as causes and effects And as a fire in one sort of relation is endowed with a property of a sort viz causeness, *kāraṇatā* so also in another sort of relation it is endowed with a property of a different sort viz negatuness, *pratyogitā* or what is the same thing the property of being a negatum *pratyogitva* Such a property is objective and relational but not produced by a relation It is indicative of the status of the object of which it is a property A fire is treated as a negatum as it is endowed with the status indicative property designated negatuness It may be mentioned here that in this section we are attempting to find out a satisfactory definition of 'negatuness', and we have seen that the definition in terms of impossibility of residing in the same locus as proposed by some is held by Gaṅgeśa to be too narrow though the proponents of it do not agree with him To formulate the answer of the proponents it is necessary that we should introduce a few technical terms and explain them briefly We have considered the term mentioned under (A) Now we may consider the terms mentioned under (B)

(B) To explain the terms mentioned under this head we may refer to the observation made above that when fire is treated as a cause it is so treated as it is endowed with the property of causeness We may now dwell on it briefly Thus to say that fire is a cause of smoke is to say also that fire is invariably present as an antecedent whenever a smoke occurs Such invariably antecedence is often loosely called producing So fire is a cause of smoke means that fire has produced smoke and is a *phalopadāyaka* cause or is capable of producing it, and is a *svarūpajogya* cause That is if fire did not produce any smoke or were not capable of producing it it would not have been regarded as a cause of smoke It is regarded as a cause as this is not the case Thus in virtue of the fact that fire produces or is capable of producing smoke it is endowed with causeness So with smoke its effect It is an effect and so is endowed with the property of effectness 'Cause and effect are said to be relative terms and in terms of the above analysis a cause has its appropriate effect and causeness its appropriate effectness Similarly, an effect has its appropriate cause and effectness its appropriate causeness Now fire produces smoke But it may produce something else.

say an explosion, as well. So, the property of cause-ness as residing in fire, when a smoke is an effect, is different from the property of cause-ness when an explosion is its effect. Similarly with the property of effect-ness residing in a smoke and in an explosion. But how should we account for this difference? The answer is: In one case the property of cause-ness—residing in fire—is *nirupita* or specified by the property of effect-ness residing in a smoke and not by the property of effect-ness residing in an explosion. But in the other case, the cause-ness is specified by effect-ness residing in explosion and not in smoke. So with the two cases of effect-ness mentioned before. Thus we have in this case a property specified by and a property specifying. Not only that. The property specified by also specifies what specifies it. Thus cause-ness residing in fire is specified by effect-ness residing in smoke. But then, effect-ness residing in smoke is specified by cause-ness residing in fire. This is ordinarily the cause with relative terms like cause-ness and effect-ness, teacher-ness and taught-ness, substratum-ness *adharatā* and superstratum-ness *adheyaṭā*. But there are causes where this does not hold. Thus negatum-ness is specified by its corresponding negation and does not specify it. A negation is a specifier and not a specified. So also negatum-ness is a specified and not a specifier. The case of adjunctness is similar. It is specified by its appropriate relation and does not specify it (12). With these few explanatory words on the technical terms under (B) we may consider the terms under the head (C).

(C) The terms are *avacchedaka* the limiter and *avacchinna* the limited. These two terms top the list of the technical terms used abundantly by the philosophers of the NN school. The thinkers referred to above, who seek to state the distinguishing mark of NN in terms of the abundant use of technical terms mentions them and to include the other technical terms in their statement add 'etc. *adi*, and the thinkers who when in a mood to sneer at the philosophers of this school say that these philosophers are more eager to create a smoke screen by using these words than to dive deep into what is really philosophical. But then they are not that technical. Thus the word *avacchedaka* is derived from the root 'chid' and from it words like *chedāna* and *chedaka* are derived. They are words of everyday language and mean cutting and cutter or 'what is used to cut with' respectively. With *ava* prefixed to it the word *avacchedaka* is derived and 'chedaka' a constituent of it may be understood as it is understood in its everyday use viz. what cuts or what is used to cut with. The prefix being added it means what cuts or is used to cut according to measure or what tailors properly. The need for tailoring in a non sartorial sense or this need being ignored is always felt. So an adjective or a *vīśeṣaṇa* is used in our everyday speech. A hand book of grammar states the nature of *vīśeṣaṇa* as: With the assistance of what distinguishing or demarcating is made (13). When we say a red flower we distinguish the flower from one that is not red. Now 'red' is a word that is grammatically an adjective. But what is not grammatically an adjective may function as an adjective. Thus when we seek to distinguish a man with a wig on from men with bare heads we say the man with a wig on has his head. In this case the word 'wig' though grammatically not an adjective functions as such. So we may treat wig as an adjective in an extended sense. Similarly when we say a jar we mean what is a member of the class of jars or is endowed with the property of jar-ness. The

word 'jarness' functions as an adjective, though in some language it is treated as a noun denoting a quality and in some language it is treated as an abstract noun (14) Anyway, we do use many words that are not grammatically an adjective but functions as such. They may be said to be adjectives in an extended sense. So also we may say that what is a noun is so either in a narrow sense or in an extended sense. Now, what is an adjective whether in the narrow or in the extended sense may be attached to what is its noun in either of the senses with the expression 'determined by *vihiṭṭa*'. We say that the rose is red and this may be translated as the rose is determined by red. So also with this is red and when 'this' stands for a particular red rose, but if it stands for the particular patch of colour, it would be translated as this has redness. And we may generalise and say that the word 'limitor' may roughly be said to do what 'determined by' does (15). It distinguishes or differentiates. Differently put in the linguistic mode, it ensures that what has been said has been said exactly and that nothing more or nothing less has been said. Thus in the case of the mutual negation of a cow, a cow is the negatum. So it is endowed with the property of negatum-ness. This property ought to be limited relationwise. For while a cow is on the ground or in the relation of conjunction with the ground it would not be improper for us to say that the mutual negation of a cow resides there. But assuming that a cow as a relatum in the relation of conjunction is there and it is proper for us to say that a cow in the relation of conjunction resides on the ground—the ordinary expression of it being the sentence 'a cow is on the ground'—it would be improper for us to say that a negation that specifies a negatum-ness residing in a cow and is limited by the relation of conjunction resides there. Thus a negatum-ness residing in a cow or any negatum should be specified by its appropriate negation. But it should also be limited relationwise. Thus, while spelling out the structure of a mutual negation we should be careful to say that it is a negation the negatum-ness in respect of which is limited by the relation of identity.

With these provisional notes on a few technical terms we may consider what the proponents of the definition under consideration say in reply to the objection that the definition is too narrow. The objection, we have seen, is that while a cow in the relation of conjunction may be on the ground the mutual negation of it also may be there. So it is not the case that a mutual negation and its negatum viz a cow do not reside in the same locus and the definition is too narrow. Now the proponents of the definition would argue that the objection rests on a misunderstanding or misconstruction of the definition. That a cow and the negatum of its mutual negation may co-reside is obvious, and its denial is counter-intuitive. Nevertheless this does not make the definition too narrow. For while considering the definition we should take into account the negatum-ness limiting relation *pratyogūḍvacchedakasambandha*. In other words if it were the case that a mutual negation and its corresponding negatum resided in the same locus, the first in the relation in which it is appropriate for a negation to reside in its locus and the second in NSLR (the negatum-ness limiting relation), the definition would have been too narrow. But this is not the case and so the objection has no force (16).

We may now consider if this may be generalised and thus we may lay down a rule that to the effect that no negation and its corresponding negatum reside in the same

locus the residence being in the appropriate relation for the first one and NSLR for the negatum. So we may first take up the case of a prior negation. We have seen that the negation of piece of cloth in the threads out of which it is produced is a case of prior negation. Thus, its negatum is the said piece of cloth. It is categorially a substance and is a compound substance for that manufactured out of the threads concerned in which it inheres and which it owns. So it is called an *avayava* and the threads are its *avayavas* (17). Again, it comes into existence when its prior negation is annihilated. This prior negation resides in the relation in which it is appropriate for it to reside in the threads. The said piece of cloth also resides there in the relation of inherence. Accordingly it seems to be the case that even if the conditions of co residence as given above be satisfied the definition is not applicable to a negatum of a prior negation and is thus too narrow. This demands that the conditions of co residence should be more precisely stated or made more specific. And this is not difficult. Indeed it is present implicitly in the definition proposed. Thus it should be added to the condition that negation and its negatum should not be present in the same locus at the same time. Thus the piece of cloth inheres in the threads when its prior negation is annihilated and so they do not reside there at the same time and the definition is not too narrow. A consideration of posterior negation would also show that this is what the definition demands.

Indeed the definition also demands that the condition should be specified not only by 'at the same time' but also by 'at the same place'. Thus a consideration of the case of the negatum of monkey conjunction or of any incompletely residing entity makes evident that such a specification is needed. In the cognition that is expressed in the sentence 'a monkey is on the branch of a tree' conjunction figures as a relation but no relation figures as holding between it and the monkey and the tree concerned. But then an NV philosopher holds a conjunction to be categorially a quality and not a relation. Indeed in the NV list of categories though inherence—*samavāya*—is included relation as such is not. This is obviously intriguing. For the NV theory of categories is in many respects similar to that of Aristotle and in the Aristotelian list relation is included along with substance, quality and others. But in the NV list it is not so included (18). Again the NV philosophers are bitterly critical of any subjectivistic account of relation like objective projection of some subjective faculty like imagination or understanding. So the NV theory of relation ought to be very intriguing. It is not possible for us to explore it even briefly though it is equally not possible not to mention it even. Anyway some NN philosophers were of the view that the property of 'being a relation' was something additional and a relation could not be subsumed under any of the categories included in the accepted list (19). But this is not the orthodox view, nor does it represent the view of most NN philosophers. Anyway this is merely incidental to our discussion. What is relevant to us is that we may take conjunction as such or as qualified by its adjunct and treat it as a relatum. Thus we ordinarily say that a monkey is on the branch of a tree. But we also say that a monkey conjunction—*kapi samyoga*—resides in the tree.

Now a conjunction so an NV philosopher holds is an incompletely residing entity *avāpyavastitpadārtha*. An entity is said to be an incompletely residing one when

it is the case that while it resides in a locus, its negation also does. Thus while monkey conjunction resides in a tree in respect of some of its branch its negation also resides in it in respect of its trunk and its roots. This being the case, the specification of the conditions under discussion would not be adequate if only 'at the same time' were added. For, the monkey conjunction and its negation reside at the same time in the tree, and the definition is not applicable to the negatum of the negation of monkey conjunction. So to ward off the objection that the definition is too narrow we should further specify the conditions and add at the same place

But specification of conditions cannot stop here. For, if we take into account the negatum of the negation of determinate existence—*viśiṣṭasattā*—we find that even with all these specifications the definition will not be applicable to the negatum of this negation. That is an NV philosopher holds that existence—*sattā*—is a class property—a *jāti*. Indeed he takes it to be the most comprehensive class property—*parājāti*. Being a class property it resides in the relation of inherence in what is categorially a substance or a quality or an action. It is an unanalysable property, and it is one and the same class property that resides in them all. But then we may distinguish it as residing in a substance only by qualifying it as 'existence determined by its otherness from a quality or an action'—*gunaharmānyā viśiṣṭasattā*. Thus distinguished it is spoken of as determinate existence. Now it is the view of most philosophers of the Nyāya school whether earlier or later that such determinate existence is not something in addition to existence or pure existence—*buddhasattā*—but as qualified by determinateness—*viśiṣṭasattā*—it differs from existence as qualified by pure existenceness—*buddhasattā* (22). Such being the relation of unqualified determinate existence and unqualified existence, the definition of negateness with all the specifications made so far is not applicable to the negatum of the negation of determinate existence. For the negatum in the case under reference is determinate existence and as unqualified it is not something in addition to existence and like the latter resides in whatever is a quality or an action. So it co-resides with the property of 'being a quality' or the property of 'being an action'. But the definition requires that it should not. So to rule out the possibility of the definition being too narrow we should say that the negateness residing in determinate existence is to be taken as qualified or limited by the property of being a determinate existence. When the negateness is thus treated it cannot be said that a quality or an action is a negatum and so the objection that the definition is too narrow cannot be raised.

We have spoken of before of the sort of limiter that limits relation-wise. Now we find that a limiter may limit property-wise as well. We may represent the two ways of using the word limiter as LR and LP, and so make an attempt to bring out how a limiter enables us to make a statement precise with the help of some LP. But before that we should say a few words on some of the different ways of understanding an LP. Thus one way of understanding it is that it is an SS—*Svarūpasambandha*. It is a technical term and would be dwelt on briefly in the sequel. We may however explain it—though in an imprecise way—with the help of an example an NSLP—a negateness-limiting property. Thus in a familiar case of constant negation like the negation of

jar, jariness is regarded as the NSLP. It is said in explanation of it that jariness figures as an adjective—in the extended sense—while the negation and thus the negatum is apprehended (23). An LP as thus understood is spoken of as an SS or an LP of the SS type. Now when an LP is of this type all that figures as an adjective should be treated as an LP or as constituents of the LP. When the negation ■ of a jar, jariness alone figures as such an adjective. But when the negation is of a red jar, redness also figures as such an adjective, and so both jariness and redness are treated as NSLP. In the case of a negation of the conjoints like a jar and a cloth—*ubhayābhava*—jariness, clothiness and both ness—*ubhayatva*—figure as such adjectives and all of them are to be treated as NSLP. Not only that. When an LP is of this kind what does not so figure should not be treated as an NSLP.

Now in the opinion of many when an NSLP is of the SS type, if it be the case that LP may be a simpler or a less heavy—*laghu*—property then it should be treated as the NSLP, and the more complex or the more heavy property—*guru*—should not be so treated. Thus, when the negation is of a jar jariness figures as an adjective of the sort spoken of before and it is a simple or non heavy property, and accordingly it is regarded as the NSLP in this case. Similarly, when the negation is of a red jar redness and jariness figure as adjectives and both of them are treated as NSLP. It is true that 'jariness is a simpler property than jariness and redness taken together. But then the negation of a jar is different from the negation of a red jar. When we say or cognise that there is a dark jar on the ground we may say or cognise that there is no red jar on the ground. So we may say or cognise that there is a negation of a red jar there. But we cannot say or cognise that there is a negation of jar on the ground. The cognition of a dark jar on the ground does not prevent the occurrence of the cognition of the negation to a red jar there. It is prevented when there is a cognition of a red jar there. But the occurrence of the cognition of the negation of a jar on the ground is prevented when there is a cognition of any jar whether dark or red or of any colour be there. Thus, the two negations are different as the cognition that prevents the occurrence of one of them may or may not prevent the occurrence of the other. Now what figures as an object of the preventing cognition is called a preventer, *pratibandhaka* and what would have figured as an object of the cognition if it were not prevented from occurring is called the prevented—*pratibadhyā* (24). These words are relational and status indicating and thus the preventer is invested with the property of being a preventer—*pratibandhakatā*—in relation to the prevented which is also invested with the property of being a prevented—*pratibadhyatā*. These two properties specify and are specified by each other. Anyway in the cases of negation mentioned before we have no difficulty in identifying their NSLP for in none of these cases does any heavy or complex property figure as the adjective of the negatum when their respective negations are cognised.

The case of the negation of a jar that is an object of a true cognition—*prameya ghatah*—is not ■ straight forward as the above cases are. Thus in this case two properties viz jariness, and being an object of a true cognition figure as the adjectives of the negatum. But the second property is an omnipresent—*kevalanavyā*—property a property of every entity and so does not distinguish as redness does. Besides the

cognition that arrests the occurrence of the cognition of the negation of jar also arrests the occurrence of the cognition with the above negation as its object. The cognition of a red jar prevents the occurrence of the cognition of the negation of a red jar, but the cognition of a dark jar does not. But both these cognitions prevent the occurrence of the cognition of a jar. So, the case of the negation of a red jar is not comparable to the case of negation under consideration and we may say that while 'redness' that figures as an adjective of the negatum in the first case is not idle or dispensable, the property of 'being the object of a true cognition' that figures as an adjective of the negatum of the second negation is. So, there is no harm, if it not be treated as an NSLP, and 'jar-ness' alone be so treated.

The case of the negation of what has a conch shaped neck and some other attributes—*Kambuṅnādi mān*—is more complicated (25). Thus, in this case the property of 'having such a neck etc' figures as the adjective of the negatum and jar-ness does not figure at all. When compared with the negation just considered, it is seen that in the case of that negation 'jar-ness' so figured though together with a property that was dispensable. Nevertheless it has been thought by many that the said property of having such a neck 'etc' is not an NSLP as it is too complex or heavy, and 'jar-ness' a property both simple and co-extensive with it is the NSLP in the case of negation under consideration.

So, there has been attempts at defining or analysing the concept of a limiting property in different ways. Of these the most widely known is *anavṛttilakṣaṇa* or 'being not more extensive'. The expression is however, a technical one and so should not be understood in the straight forward sense as not residing in a wider area. In Nk, it is stated that it is to be understood in two different ways (26). We shall consider the first one only. It is put as *tacchunḍatīttive sati tadadhikaranavṛtyābhāraṁ pratiyoginām*. Its almost literal translation would be: When it is the case that THAT does not reside where THAT does not reside and is also is not the negatum of the negation residing in the locus of THAT then we have a case of a limiter of this kind. This may appear as rather monotonous and it is possibly so on account of its attempt to be almost literal and so instead of using any familiar variable pronouns have been used as is done by the NN philosophers and to avoid confusion have been written in capital (and the clause introducing *that* has not been so written). So we may use some ordinary variables like *x* and *y* and rewrite it as: When it is the case that *x* does not reside where *y* does not reside and is also not the negatum of the negation residing in the locus of *y*, then we have a case of a limiter of this kind. And if we replace one of the two variables viz *y* by a constant viz negatum-ness residing in a jar and specified by the negation of jar (*ghaṭābhāsa—nirupita—pratiyoginā*), then it would appear that *x* may be treated as an NSLP if it is a property that satisfies the two conditions viz: (1) it does not reside where the said negatum-ness does not (and thus is not more extensive) and (2) it is not a negatum to the negation residing in the locus of the negatum-ness under reference (and thus co-resides with it, and is not less extensive). Indeed after stating the nature of an LP in the way mentioned before the author of Nk informs us that precisely this is the case and writes further that it is so to say a rule that

a property that is either more extensive or less extensive cannot be regarded as a limiting property. Now, ordinarily when the different kinds of LP or NSLP are taken into account an LP is said to be a co-extensive property and it is also said that what is more extensive or less extensive cannot be treated as such a property for then it would not do what such a property is expected to do or for doing what it is introduced. This may be illustrated as follows. Let it be assumed that there is a cognition articulated, as 'there is no philosopher in this room'. 'A negation of philosopher' figures as the object of this cognition, and it specifies a negatum-ness residing in a philosopher: the negatum of this negation. Now, what is the limiting property of NSLP in this case? It should co-reside with negatum-ness concerned and thus in a philosopher. Now, the property of 'being a man or man-ness' is one such property. But it cannot be deemed as the NSLP in the case under consideration. For, it is a more extensive property. If the negation were of men then it might have served as an NSLP. But the negation is of philosophers and not of men. It may be the case that though there may not be any philosopher in the room there may be many men there. Thus, man-ness cannot be deemed as an NSLP in this case as it is more extensive. Again, Greek philosophers are philosophers and the property of 'being a Greek philosopher' resides in the negation concerned. Nevertheless it cannot be deemed as the NSLP in this case for every philosopher is not a Greek philosopher even though Martin Heidegger a German philosopher thinks otherwise. Thus, it is a less extensive property, and if it be treated as an NSLP, then it may be understood that what is being said is that there are no Greek philosophers in the room but British or Indian or philosophers who are not Greek are there. But this is not being said and the property of 'being a Greek philosopher' is not the NSLP in this case. Thus, the property that is more extensive or less extensive cannot be treated as an LP or an NSLP. So the NSLP in the case concerned is the property of 'being a philosopher'. This is the prevalent view, and when the different kinds of LP are not taken into consideration a co-extensive property is deemed an LP or NSLP. So it is only natural to ask why should the second kind of NSLP be mentioned or treated as a kind alternative to or co-ordinate with the NSLP of the SS kind? And also why should an LP of the SS kind be admitted at all?

In reply to the two questions particularly with reference to an NSLP it should be said that an NSLP of the SS type and also of the other type have some distinctive features. Thus when it is of the other kind it is not essential that it should figure as an adjective of the negatum in the cognition of its corresponding negation. But this is not the case with an NSLP of the SS type. In other words, if an NSLP and so also an LP be less extensive or more extensive it fails to do the job of a limiter successfully and so ought not to be treated as an LP. It does its job successfully only if it is co-extensive. But then if it figures in the cognition as an adjective of the negatum it is said to be an NSLP of the SS type. And on inspection it may be detected that a complex property is figuring as such an adjective and that it may be replaced by a simple property even though it does not figure as an adjective of the negatum. Accordingly it may be said that the concept of a limiter of the SS type is the outcome of the approach to the subject from an epistemic point of view. But the concept of an LP of the other type articulates

misunderstanding of the early Nyāya view. Besides, if an NN philosopher argues in this way then he would betray his lack of understanding of the relation between an arresting cognition and the cognition it arrests. Thus an early Nyāya philosopher does not deny that the property of substance-ness—*dravyatva*—is less complex than the property of 'determinate existence-ness'. But then the said less complex property does not reside in the same locus with the said more complex property. For, whereas substance-ness resides in 'substance-ness', determinate existence-ness resides in 'determinate existence'. To put it differently 'substance-ness' does not reside in determinate existence and determinate existence does not reside in substance-ness. So in the case of the negation under reference, determinate existence-ness is treated as an NSLP and the less complex property is not so treated. But this does not suggest that in some cases even an early Nyāya philosopher treats a complex property as an NSLP and ignores the claim of a simple property to be deemed so. Not only that. If an NN philosopher argues in the way mentioned above he would betray his insufficient understanding of the relation between an arresting cognition and the cognition arrested. For, what is essential for such a relation is the kind of co-residence spoken of above, and not the figuring of a property in the cognition concerned as he suggests.

But then the above does not represent all that an early Nyāya philosopher has to say on this subject, and some follower of him may argue that an NN philosopher may misunderstand him and by emphasising the sort of co-residence spoken of above may argue that the property of smoke-ness co-resides with the property of dark smokeness—*nīladhūmatva*—and is less complex than it. Nevertheless he would argue that in the case of the negation of dark smoke an early Nyāya philosopher treats the complex property dark smokeness as an NSLP and ignores the claim of the simple property smokeness. Accordingly a follower of an early Nyāya philosopher would argue that this is due to misunderstanding. Indeed the condition of co-residence spoken of above is one of the conditions that a property to be treated as an NSLP should satisfy. It should satisfy some other conditions also. And in the case under consideration it should be mentioned that the second such condition is that the property concerned should be neither more extensive nor less extensive or as it has been said before it should be co-extensive. These two conditions taken together it may be said that a property to be deemed an NSLP should be co-extensive and should also be co-resident in the way spoken of above. And if this be kept in the mind then obviously the property 'smoke-ness' though simpler and co-resident cannot be treated as an NSLP in that there are smokes that are not dark and it is not co-extensive but more extensive.

Nevertheless the above does not represent the position of an early Nyāya philosopher in its entirety. For when the negation concerned is the negation of such a cognition as is a relatum in the relation of conjunction and in the case of a jar it may be asked which property satisfies the condition of co-extensiveness and co-residence as stated above. Apparently, a cognition may be of a jar, and also of a chair. And so the property of being a cognition viz. cognition-ness cannot satisfy the said condition of co-extensiveness. But then a cognition can never be a relatum in the relation of conjunction. And so the negation under reference is an omnipresent negation. Therefore

it is reasonable not to qualify it or join some other property with it to make it co-extensive. Accordingly, a follower of an early Nyāya philosopher would argue that to appreciate his position it ought to be kept in mind that a complex property like 'having conch shaped neck etc.' can on no account be treated as an NSLP in that it does not figure as an NSLP. Thus, there may occur a cognition that is articulated as what has the conch shaped neck and some other attributes is not there. An uncritical analysis of it may be given as the negation of what has conch shaped neck etc. is there. And so one may think that the property of having conch shaped neck etc. is figuring in it as an NSLP. But a critical analysis would reveal that this is not the case. For the simple property jarness is co-extensive with it, and for this reason the said complex property would not figure as an NSLP or the cognition in which it should figure as an NSLP would arrest the occurrence of a corresponding affirmative cognition. It may be the case that it may not be known that the said complex property is co-extensive with the said simple property and so the cognition in which it may figure as an NSLP may not be arrested. But from this it cannot be concluded that the complex property figures as an NSLP and so is an NSLP. For, it is non-controversial that when it is the case that it is not known that a negation of fire resides in the lake, a cognition of the form there is fire in the lake may occur, or is not prevented from occurring. But from this one cannot say that there is fire in the lake. It is treated as a false cognition by everyone and it is also held by everyone that such a cognition does not show what is the case actually. The case of the cognition in which the complex property under consideration figures as an NSLP is similar, and so it does not establish the thesis that the said complex property is an NSLP.

Now it may be said that when a complex property figures as an adjective of the negatum (and the simple property does not figure at all) in the cognition of negation concerned, then the view that the complex property is not an NSLP, but the simple property is does not sound reasonable. For a cognition of a negation prevents the occurrence of its corresponding cognition of an affirmation. So, what figures as an adjective of the negatum is not merely an NSLP. It plays the role of a preventer also. Now if the simple property does not figure in the cognition of negation then it is difficult to understand how it may play the role of a preventing cognition and so also how the corresponding affirmative cognition is prevented from occurring. And a critic of the early Nyāya philosophy may on this ground seek to found his view that even a complex property figuring as an adjective of the negatum ought to be treated as an NSLP.

As against such a criticism a follower of the early Nyāya philosopher would contend that if it be the case that a complex property figures in the cognition and the simple property does not then it is to be observed that both the complex property and the simple property have the same epistemic subject—*viśeṣya*—and so even though the simple property does not figure then if it be not unknown that the simple property is co-extensive with the complex property then not only the claim of the complex property to be an NSLP would be rejected but its claim to play the role of being a preventer would also be. To put it differently when it is the case that a simple property and a complex

property have the same epistemic subject, then to account for the relation between a preventer and a prevented, and thus not to assert something counter intuitive, we should say that as it is not unknown that the simple property is co extensive with the complex property, the simple property would attain the status of an epistemic predicate and the corresponding affirmative cognition would be prevented from occurring. Or to state it in a more blunt way. In a cognition of negation a complex property may figure as an adjective of the negatum. But then a cognition of negation with the same epistemic subject is possible in which the simple property and not the complex property would figure as the epistemic predicate—*prakāra*. And so the claim of a complex property to be an NSLP would never be accepted. This is in essentials the view of an early Nyāya philosopher.

But an NN philosopher subjects the contention of the follower of an early Nyāya philosopher to severe criticism. Thus, he says that the account of the relation between a preventing cognition and a prevented cognition given by the follower of an early Nyāya philosopher is counter intuitive. For, it is intuitive that a cognition of negation prevents the occurrence of a corresponding affirmative cognition and the non controversial account of it is that it prevents only by virtue of what figures in it. To put it differently the negation as cognised or as figuring in its cognition—*grahyābhāsa*—prevents corresponding affirmation from being cognised. The contentions that the simple property and the complex property have the same epistemic subject and that it is not unknown that the simple property is co extensive with the complex property are beside the point. This is also the case with the comparison of the occurrence of the cognition that fire resides in the lake when it is not known with certainty that negation of it resides there, with the occurrence of the cognition that what has conch shaped neck and some other attributes when it is not known that the same complex property is co-extensive with a simple property. In other words, it is non controversial that the cognition that fire resides in the lake is a false cognition. But this is not the case with the cognition that what has such neck is or is not there. Indeed, what a follower of an early Nyāya philosopher says when the negation in respect of a negatum the negatumness of which is unavailable is obscure and it is difficult to ascertain what he actually asserts. That is, he may assert that there is no cognition of a negation that is articulated as what has such a neck etc. is not there. Or, he may assert that there may be such a cognition but then it is false. Obviously, he does not assert the first. For he admits that such a cognition occurs. Indeed the non admission would be counter intuitive. So also he does not say that the said complex property is fictitious. That is what is fictitious can not figure as an object of a cognition. But this is not the case with the said property and so it is not fictitious. Again as the said property is not fictitious it is a property of some non fictitious entity. In fact, a jar which is a furniture of the universe has the property—the simple property—jar-ness, and it also has the said complex property. So he cannot assert what was stated above as the first possible rendering of his statement. He can only assert the second one. And this is precisely what he does. That is why he distinguishes as was stated above between a critical and a non critical analysis of the cognition that what has conch shaped neck etc. is not there and dismisses the non

critical analysis as wrong and compares the cognition to the cognition that fire resides in the lake or the cognition that occurs when it is not known with certainty that negation of fire resides there. It has been observed before that the comparison is unfair. The point behind his comparison is that though a false cognition is determinate the determinate object that it claims to show does not go about the world. But whereas it is non-controversial that the cognition that fire resides in the lake is erroneous and the determinate object that it claims to show is not one that goes about the world, this is not the case with the cognition under consideration. Indeed he does not deny that the cognition that what has conch shaped neck etc is not there prevents the cognition that it is there from occurring. And the unsophisticated analysis of it lends support to the view that a complex property that figures in the cognition of a negation—the simple property not so figuring—is the NSLP and does the job of being a preventer. The follower of the early Nyaya philosopher makes the matter unnecessarily complicated. His contention that though the simple property does not so figure yet in view of the fact that it is not unknown that it is co extensive with the complex property and has the same epistemic subject is beside the point. In his zeal to defend the claim of the simple property to be the NSLP he fails to notice that he gives a very complex account of the relation between the preventing cognition and the prevented cognition. In other words he ignores the simple account that a negation as figuring in a cognition prevents the corresponding affirmative cognition from occurring.

It is true that in every case the relation between what prevents and what is prevented may not be of the simple kind spoken of. Thus a certain kind of gem so it is held may prevent the occurrence of burning even though fire is there. Or a certain kind of drug taken in right time may prevent a disease from occurring. But there is hardly any good reason for thinking that the case of the relation between what prevents and what is prevented that is under consideration should be understood on the analogy of the cases referred to above. Now a follower of an early Nyāya philosopher may say that ordinarily one should not do it. But when there is no other alternative one should. That is it is counter intuitive to deny that when there is the cognition that what has conch shaped neck etc is not there a cognition that it is there is prevented from occurring. But in view of the fact that the simple property does not figure in the cognition of the negation concerned, and as again there is no conclusive argument in favour of the view that an NN philosopher holds (and so against the view that an early Nyāya philosopher does) we should give up the ordinary account as unsuitable and explain the relation between the cognition that prevents and the cognition that is prevented on the analogy of the relation between a gem and burning.

A follower of the early Nyaya philosopher may argue in this way. But then an NN philosopher would contend that this does not in any way enable him to overcome the shortcomings of the view he so zealously defends. For in the first place he admits that the account of the relation between the preventing cognition and the prevented one that he gives is not the ordinary one and he takes resort to this course as there is no other alternative. But on what ground does he say that there is no other alternative? Obviously the view that a complex property ought not to be treated as an

NSLP But is it not question begging? Or better, in view of the fact that he fails to account for what is intuitive, he argues in the above way as he notices that the view he zealously defends is untenable, but would not acknowledge it And this is unfair Besides, when a case of the following kind is taken into consideration it is seen that the view he holds cannot be defended even by taking recourse to the above argument or to an argument of this kind

Let it be assumed that a jar individual is on the ground and a person utters the sentence that what has conch shaped neck etc is not on the ground The sentence on being heard gives rise to a cognition Now, an NN philosopher contends that whereas according to him the cognition is false, and he can demonstrate its falsity, a follower of the early Nyāya philosopher who holds that a complex property cannot be an NSLP cannot demonstrate that it is false and ought to treat it as true To analyse the contention of an NN philosopher we may consider one paradigm case of a true cognition and also one such case of a false cognition Thus, where there is a rope, and a cognition articulated as 'this is a rope' occurs, we have a paradigm case of a true cognition In this case 'this' or what it stands for figures as an epistemic subject—*viśeṣya*—and 'rope' (i.e. ropeness) or what it stands for figures as its epistemic predicate—*prakāra* The cognition is true as what figures as its epistemic subject is in possession of (Van) what figures as epistemic predicate Now, if the cognition were of a snake or were articulated as 'this is a snake' it would have been a paradigm case of a false cognition For then as 'this is a snake' would figure as the epistemic subject, and this would figure as the epistemic predicate, it would claim to show that the epistemic subject is in possession of the epistemic predicate But as a matter of fact it is in possession of ropeness and not snakesness With these few words in analysis of a paradigm case of true cognition we may consider the case of cognition mentioned above

The cognition occurs as a consequence of the hearing of a sentence The process of the occurrence of such a cognition may be briefly described in the following way The words that are parts of the sentence are heard, then the entities with which they are related by the meaning relation are recollected, such entities are connected, and a primary cognition (*anubhava*) results Accordingly it may be said that the entities viz. 'ground and negation of having conch shaped neck etc' are recollected and combined The outcome is the cognition under consideration But the combination (*anvaya*) is wrong The sentence has been uttered by a person who does not know what is the case That is the ground is in possession not of the said negation but of its negation The cognition is false

But a follower of an early Nyāya philosopher cannot accept this analysis For he holds that a complex property cannot be an NSLP and so also he cannot say that the ground is in possession of the negation of the negation referred to above Indeed he cannot properly analyse the case of cognition under consideration But he may not admit it He may even say that the cognition under consideration is true For on the ground figuring as the epistemic subject a jar individual or an individual having the negation of the negation of the said complex property resides but an indefinite number of such individuals do not And if one such individual be taken into consideration then

it is the case that the ground is in possession of the negation of what has the said complex property as it is the other individual—and not the individual on the ground that has the said property. But even if he takes such a position he cannot save the view he is zealously defending. For he confuses between what is limited by having the said complex property—property as residing. So he may adopt a desperate position. He may say that in view of fact that a negation that specifies a negativeness that is limited by a complex predicate and indefensible is obvious. For by taking into account only the epistemic predicate of a cognition one cannot ascertain if the cognition is true or false. In reply it may be said that a cognition like it is in possession of ether (*gagana*) in the relation of inference may be dismissed as a false cognition just by taking into consideration what figures as the epistemic predicate and so there is no hard and fast rule for assessing the truth or the falsity of cognition. But the reply would be futile. For ether is categorially a substance and it is not a compound parts in the relation of inference. So to ascertain the falsity of the cognition referred to by him it is not necessary to take its epistemic subject into consideration and one may dismiss the cognition as false only by taking into consideration what figures as the epistemic predicate. So the reference to it is of no help. Besides it should be kept in mind, that the cognition that what has conch shaped neck etc is not there is not always false. It is so when a jar individual is on the ground. But when no jar is there it is not. And a follower of the early Nyāya philosopher cannot account for this. If he is consistent he should say that the cognition that what has conch shaped neck is on the ground is also false when no jar is there or he should say that it is true when a jar individual is there. And none of these alternatives as has been argued is tenable. The view that a complex property cannot be treated as NSLP should be given up. It may function as an NSLP even when it is known that it is a complex property and that a simple property is co-extensive with it (29).

With the above explanatory observations on some technical terms frequently used by an NN philosopher, we may consider how a defender of the definition of negativeness in terms of impossibility of co residence would seek to overcome the objection that the definition is too narrow as it fails to cover the negatum of a mutual negation and so how he would spell out the structure of the said negation. Thus he would spell out its structure as it is a negation that specifies a negativeness that is limited (relation wise) by the relation of identity and (attribute wise) by cowness. When the structure of a mutual negation is thus spelt out it is obvious that the objection that the definition under reference is too narrow is overcome. Thus when a cow or what is limited by cowness is on the ground the relation holding between the cow and the ground is that of conjunction and not of identity. In short, when the NSLR is conjunction the objection would have been insurmountable. So even when a cow stands on a stretch and so the NSLR is identity. So even when a cow stands on a stretch

of the ground, a mutual negation of cow is there. So the objection has no force.

Thus, we see that a defender of the definition of negativeness under reference can overcome the objections that are ordinarily levelled against it. Nevertheless for some reasons that would not be discussed in this paper the definition has not been accepted either by the Nyāya philosophers of the classical period or by the NN philosophers.

The most important name in the classical period is that of Ācārya Udayana and he rather incidentally gave a definition of negativeness. It may be stated as follows: An object that goes about the world may be invested with the property of 'being a negation of its own negation'. So, briefly put the definition is that negativeness is being a negation of a negation (30). Two points emphasised in this definition may be mentioned. Thus, in the first place, what does not 'go about the world' is not a negatum. In other words a fictitious entity cannot be a negatum. In the second place, a real or non-fictitious entity like a jar is treated as a negatum only when it is considered as in possession of the negation of its own negation. This definition is not as nearer to common sense as the definition just discussed is. Nevertheless it is not much removed from commonsense. It is true that it makes use of the rule of double negation. But then the rule is understood by the Nyāya philosophers in its intuitive sense. Thus in exposition of it they say that when it is the case that we say or cognise that there is a jar on the ground we do not say or cognise that there is no jar on the ground and we may even say or cognise that it is not the case that there is no jar on the ground. Similarly when we say or cognise that there is no jar on the ground we do not say or cognise that there is a jar on the ground. This evidences that a jar is virtually identical with the negation of its own negation (31). The definition as it would be evident from what has been said seeks to be logical or to give a logical criterion for identifying a negatum without going beyond common sense or the intuitive. Accordingly it became almost universally accepted, and even the NN philosophers who propose another definition occasionally take resort to it (32). But then it has been observed by some that the definition is too narrow in that it is not applicable to the negatum of a mutual negation.

Thus when a jar is a negatum and the negation concerned is the constant negation of a jar we get back the negatum when the negation is negated and so we are entitled to say the jar is in possession of the property of being the negation of its (constant) negation. So the definition that Ācārya Udayana gives is applicable to the negatum of a constant negation. But it is controversial if the jar be a negatum of a mutual negation the definition is so applicable. For the more widely held view on the constant negation of a mutual negation is that it is not the negatum but the negativeness limiter. The reason behind the view is as follows. A mutual negation is a negation in the relation of identity. The relation of identity is not a locus sense generating (vyāpti nyāmaka) relation. So we may say that a jar is identical with itself. But we do not say that a jar has itself. In other words, the cognition that a jar is in possession of itself if being in possession of itself be understood on the analogy of

'a jar is in possession of jar-ness or colour etc.' would not be an authentic cognition. But then the cognition that in the jar there is no mutual negation of itself or that the jar is in possession of its mutual negation is authentic. So the constant negation of the mutual negation of a jar in terms of the rule of double negation is something positive in respect of its being and that it resides in the jar. So the constant negation of the mutual negation of a jar is not the negatum-ness that resides in it but the negatum-ness limitor. Accordingly the definition as given by the Ācārya is not applicable to the negatum-ness limitor and is too narrow. It is too wide also as it is applicable to the negatum-ness limitor.

Possibly apprehending these difficulties Śiromani while commenting on the above definition as referred to by Gaṅgeśa observed that the first negation as appearing in it should be understood as the cognition that prevented the cognition of the negation from occurring. Thus understood the definition may be analysed as follows. When it is the case that there is cognition in which jar-ness in the relation of inference figures as the epistemic predicate then a cognition that a jar or what is in possession of jar-ness as the relation of inference is not there does not occur as it is prevented from occurring and a jar is deemed as the negatum of the constant negation of jar. Similarly when it is the case that when there is a cognition in which a jar figures as the negatum of a mutual epistemic predicate then a cognition in which a jar figures as the negatum of a mutual negation of a jar does not occur. It is prevented from occurring. Besides—and this is the orthodox way of interpreting Śiromani—when in a cognition jar-ness in the relation of inference figures as an epistemic predicate then also the cognition of a mutual negation of jar is prevented from occurring. And so jar-ness (or a jar) may be treated as a negatum of the mutual negation of a jar and the definition concerned is not too wide. Now when it is known that the hill is in possession of smoke which is comprehended by (vyāpṛa) fire the cognition that the hill is in possession of negation of fire is prevented from occurring. So one may be tempted to hold that the definition as interpreted by Śiromani is too wide in that it is applicable to hold that the definition of fire is of the negation of fire. Śiromani was fully aware of the possibility of a such a misunderstanding. Accordingly he said that the second negation as appearing in the definition is to be understood as *śābhdhā* its own negation. That is if it be the case that a cognition of *x* prevents the occurrence of the cognition of the negation of an *x* the negation being of *x* itself then *x* is to be treated as a negatum to the negation concerned. Thus interpreted the difficulty mentioned above disappears.

However Jagadīśaḥ while interpreting the verse of Nyāya Kusumāñjali in which the above definition occurs observes that a negatum or negatum-ness that is sought to be defined is that of a constant negation. Thus he steers clear of the difficulties or interpretations mentioned above. Pakṣadhana Mīśra however thought that the negation of a negation is in every case the negatum-ness limiting relation. But this has not been favoured by the subsequent NN philosophers. Again some NN philosophers have observed that the negation of a mutual negation is not in every case the NSLP but some property common to every negatum of the negation but not possessed by any other object and so it may be treated as the outcome of the negation of a mutual negation.

Some others have held that if the NSLP be the more complex property than the sort of property mentioned above, then it is not to be treated as the result of the negation of mutual negation but if the NSLP be the less complex property it is to be so treated Mathuranatha however while elaborating the definition of comprehension (*vṛyapñi*) mentioned first by Gaṅgeśa and rejected by him as unacceptable observes that the constant negation of a mutual negation is if the rule of double negation be accepted the negatum ness limitor. But then in course of his elaboration a few sentences after it he observes that it may be the negatum as well. This is quite perplexing. To remove it Pt Ś Mīśra has given some notes in his edition of the text concerned. Torn out of the context of the discussion on the nature of comprehension it may be expressed in the following way. Thus, some early Nyāya philosophers were of the view that there was no harm if it were held that the constant negation of a mutual negation were the negatum, the mutual negation being understood as *bheda*, difference or non identical with. They also held that when there was a cognition like not a jar (this is not a jar), then if what figured as the object of the cognition were only the negation of identity in respect of a jar (*ghatatadātmyābhāva*) then it would remain unaccounted for that the word *nan* not gave rise to a cognition of difference. But then if a relation be not locus sense generating it cannot function as a negatum ness limiting relation. This is a rule universally admitted. But it also is universally admitted that the only exception to the rule is the relation of identity. Accordingly, there being no other alternative we should say that a constant negation of *bheda* or non identity yields the negatum. Anyway, there is no settled opinion among the Nyāya philosophers on what is the constant negation of a mutual negation. The interpretation given by Śrīmanu to Ācāryas definition saves it from being either too narrow or too wide. And Jagadīśah as has been observed steers clear of all these mass of views by stipulating that the definition is of the negatum of a constant negation only.

In this connection Jagadīśah makes an observation that is of some philosophical interest. Thus, he observes that negatum ness is that property of a real entity that entitles us to use the word 'negatum ness'. It may be dwelt on briefly. Thus we have seen that Ācārya Udayana denies that a fictitious entity is ever the negatum of a negation. Jagadīśah elucidates this contention of the Ācārya, and observes that negatum ness is a property of a real entity. But while drawing a list of the kind of entities that 'go about the world' we do not include in the list of a kind of entity called negatum. To put it differently we do not say that negatum ness or negatum ness ness (*pratyagīdāśa*) is a categorical property comparable to and co ordinative with substance-ness, quality ness etc. That some radical NV philosophers do not subscribe to such a view is beside the point. No orthodox NV philosopher will ever agree to say that negatum-ness or negatum ness ness is a categorical property. But then he would not deny that we make abundant use of the word *negatum*. Indeed, there are kinds of philosophical discussion that cannot be conducted without using it. From this it should not be concluded, that a negatum or negatum ness is just verbal in respect of its being much as a universal is held to be by a nominalist. Nor again should we think that in respect of being it is epistemic comparable to the being of a universal in traditional conceptualization.

Besides, it cannot be denied, so a Nyāya philosopher would say that a negatum may be given in perception in that a negation is perceived and there cannot be any perception of a negation which is not at the same time a perception of the negatum as well. Accordingly, he would deny that a negatum is an abstract entity or that negatumness is an abstract property if by 'abstract' we understand the non-sensible. To be sure he would admit that there are a host of negata and so also a host of negations that are beyond the range of ordinary perception (*laukika pratyakṣa*). But then he would add that there are a host of entities coming under the categories of substance, quality etc. that are also beyond the range of ordinary perception. And we do not say that they are abstract. So it would be unreasonable to treat a negatum or negatumness as abstract. Nevertheless, it is a fact that in the accepted list of categories negata are not included, and with the exception of the few radical NN philosophers no NV philosopher would agree to incorporate negata in that list. So we have argued before that words like 'negatum' are status-indicative words. These observations of Jagadīśah were in our mind when we said what we did before (33).

The NN philosophers however do not accept the definition given by Ācārya Udayana. Thus while admitting that when a jar is known its negation is not known and so there is an opposition—the sort of opposition that obtains between the cognition of the preventer and that of the prevented—they do not accept the rule of double negation as stated above. For they hold that the theory of negative facts which is at the heart of the Nyāya theory of knowledge and being is not honoured if the rule of double negation be admitted (34). So the question of their accepting the definition of negatumness does not arise. They prefer to define negatumness as a sort of SS. And we propose to analyse it by dwelling briefly on SS.

The expression SS of a sort is so abundantly used particularly by the NN philosophers that a student of NN not infrequently gets confused, and hardly has any inkling of what it is and also of what the Nyāya theory of relation is. It is not possible to go into them in this paper. So we shall in this paper take a concrete case and would refer to some of the definitions of SS that one cannot fail to come across while reading the texts. Thus we have seen that to every negatum there is a corresponding negation. Now the two are distinct and when we cognise one of them we cognise it as determined or qualified by the other. But what is the determination precisely? To put it differently the cognition of either of them is a determinate cognition and the Nyāya philosophers whether of the early period or of the later days are of the view that to account for or to spell out the structure of a determinate cognition we should introduce some relation. And so some relation is needed to spell out the structure of the determinate cognitions referred to above. And our question is accordingly what is this relation precisely? In answer to it it is said that it is a relation of the SS type. And some have defined SS as when it is the case that no relation in addition to the determinate relation is required to account for a determinate cognition we have a relation of the SS type for it is of the nature of such a relation that it permits itself to be subsumed under one or other category mentioned in the accepted list of categories and has the fitness for giving birth to a determinate cognition without requiring a relation in addition to the determinate relation.

(35) This definition brings out some of the features of a relation of this kind. Thus in the first place, the relation has to be such as may be categorised in terms of the categories mentioned in the accepted list of categories. The importance of this feature may only be hinted at by referring to the list of categories accepted by the NV philosophers in which relation is not included. True, it includes *samavāya* or inherence but then the NV philosophers admit a host of relations and inherence is one of them. Indeed to the surprise of the beginners in NV philosophy anything whatever it may be categorially or in respect of its being is treated by the philosophers of this school as a relation functionally. Secondly, the relation under consideration gives rise to a determinate cognition without the assistance of a relation in addition to the relata. And thirdly it is the nature of the relata in this relation that function as a relation and the relation is thus the nature of the relata themselves. Hence the name *Svarupasambandha*.

Anyway to come back to the concrete case under consideration. Thus we have two cases of determinate cognition viz the negatum as qualified by the negation and the negation as qualified by the negatum. The relation, so it is contended is of the SS type. That is, to account for the relation between a negatum and its corresponding negation no relation in addition to the relata is required. But as suggested above it may be considered from the side of the negatum—the first case of determinate cognition mentioned above represents it and from the side of the negation—the second case of determinate cognition mentioned above represents it. Popularly, the two cases are spoken of as (i) the negation residing in the negatum. And the question is what do the two in—S stand for in the two cases. And the Nyāya philosophers in answer to it say that the in in the first case stands for the SS relation of the sort called *pratyogūā* or negatum ness and the in in the second case stands for the SS relation of the sort called *anyogūā* or subjunct ness.

Now the definition is given in terms of fitness for giving rise to or causing a determinate cognition. Accordingly the cause ness limiting property that is in most cases an assimilating property should be considered as constituting the nature of what figures in the resulting determinate cognition. In other words what is fit to produce a determinate cognition is so fit by virtue of being in possession of the property referred to. And in the concrete case under consideration or when the case of negation is the negation of a jar there are two such properties viz (I) Jar ness residing in a jar and (II) that negation ness residing in the negation. So also if the case of negation were that of fire we would have fire ness and that negation ness. Now it cannot be denied that there are a host of negata and so negations that are beyond the range of ordinary perception and it may be objected that in view of the fact that the definition is given in terms of fitness for causing a determinate cognition and such a cognition not resulting the definition would not be applicable to these negata and the definition would be judged as too narrow. To overcome such an objection it is said that this is the reason for introducing the word fitness in the definition and though the negata are beyond the range of ordinary perceptions they are not beyond the range of extra ordinary perception and the other non perceptual kinds of cognition. But then it may be argued that when a negation of snake is miscognised as a negation of rope it is ropeness and that

negation ness that claim to be sort of properties mentioned above, and so they should go into the structure of the SS relation concerned. But then it is universally admitted that a false cognition may be determinate, but the determinate object that it claims to show does not 'go about the world'. Hence there is an anomaly. Thus, if the properties viz. roteness and that negation ness that go into the structure of the SS relation in the present case be a genuine relation, then the negation of rope should be the fact that 'go about the world' and this would imply that the false cognition under consideration is not a false one. But then this is the case and so roteness and that negation ness should not go into the structure of the SS relation under consideration. But then a determinate cognition though false has been produced, and how has it been? Should we say that in ascertaining the SS relation that is at the root of the origin of a determinate cognition only true cognitions are to be taken into account? And the answer that is usually given to the question is in the affirmative or that the expression determinate cognition as occurring in the defining sentence is to be understood as a true determinate cognition.

But the affirmative answer is hardly any answer at all. It spells out in a more emphatic manner the circle that the objection raised above rather in a round about way by the question to which it is intended to be an answer. The point may be put more explicitly in the following way by contrasting the case of the false cognition under consideration with one that does not give rise to the circle or anomaly as is being alleged. Thus let it be assumed that the cognition that there is a cigarette case on the table is false in that what is there is a small box that looks like a cigarette case. This is a case of determinate cognition that claims to show a determinate object viz. a cigarette case on the table. But such a determinate object is not there. And there is no difficulty in analysing it. For the determinate object that figures in it is so by virtue of the relation of conjunction (represented by the preposition on in the English sentence) and the relation is independent of or does not owe its being to the false cognition in which it figures. But in the case of false cognition under consideration the relation of the SS type is not so independent of it. True, roteness and that negation ness are not dependent on the said cognition. But the complex of which they are said to be constituents and which is the determinate object that the said cognition claims to show is. In other words when the determinate nature of a cognition is spelt out in terms of a relation of the SS type the determinate object is real provided the cognition concerned is true and the cognition is true provided it is real. And this is indeed a circle. In the case of the false cognition of the cigarette case such a circle does not hold for the simple reason that relation concerned is something in addition to the relata. But this is not the case with a false cognition when a relation of the SS type is introduced to account for its determinate nature. And the circle is unavoidable.

Besides the critic of the definition and so also of a relation of the SS type may continue that neither jarness nor that negation ness that was spoken of while analysing the definition with reference to a concrete case is a relation in respect of its being. So it should be assumed that the determinate cognition concerned converts it into a relation. This conversion is rather a case of transmutation, and it is difficult to imagine

how a cognition may do it— particularly when the nature of a cognition is under-
 in a realistic manner. In reply, it may be said that not only in the case of a relation
 SS type, but also in many other cases what is not a relation categorially may figure
 cognition neither as an epistemic subject nor as an epistemic predicate and so should
 treated epistemically as a relation. In other words for an NV philosopher relation
 (*sambandhatva*) is not a categorial property. But then there are determinate cognitions
 and to spell out their structure relations are needed. He seeks to do it in terms of
 nature of the relata and so without introducing a relation in addition to the relata.
 thinks that there are cases when this may be happily done. Thus to account for
 relation between a cognition and its object a relation in addition to the relata is
 needed. For such is the nature of a cognition that it cannot occur without being an
 object. So, a relation of the SS type seems to eliminate relations in addition to
 relata at least in some cases. Besides, it silences the critic of relations who demands
 that to be related with its term an additional relation is required and thus involves
 infinite regress. But then a relation of the SS type cannot account for a large number
 of determinate cognitions and so they introduce some relations that are relations of
 functionally and not categorially. The most obvious case of such a relation is conjunction.
 It is categorially a quality, but it is intuitive that it often functions as a relation.
 critic of relation may argue when a relation of this kind obtains between its relata the
 some other relation should obtain between it and its relata, and there would be an
 infinite regress. But then a Nyāya philosopher would argue that the very question of
 the relation of a relation is a pseudo question (35A). Conjunction itself brings it out in
 the most happy manner. When a conjunction figures as a relation, the question of its
 being related to its relata by another relation does not arise. If such a question did
 arise then it would not have functioned as a relation. Indeed it may figure in many
 determinate cognitions not as a relation but as a quality. In such a case it is a relation
 and not a relation and to relate it a relation is indeed. But the said relation is not
 another conjunction, but in ordinary cases is inference (*samavaya*). To relate inference
 to its relata another relation or another inference is not required. For, such is its nature
 that it relates itself to its relata. Indeed it is with reference to inference, that the idea
 of a relation of the SS type was first proposed by the NV philosophers. Besides, it
 was noticed by them that *samavaya* or inference could not be subsumed under substance
 or quality or any of the other categories mentioned in the list of accepted categories. So
 it was included in the list and was made co-ordinate with the other categories men-
 tioned in the list. Now the critic may contend that all this is a consequence of not
 including relation in the list of categories or of holding that a cognition just shows its
 object but does not contribute anything to the given to make it ordered. The NV
 philosophers do not accept the first alternative as they think that it would go against
 the law of logical economy. They do not accept the second alternative as that would
 imply giving up realism and accepting the sort of idealism that the *yogacara* Buddhists
 do. But then may it not be said that they have in some important sense eliminated
 relations altogether? They could not eliminate inference as that would have harmed
 their theories of universals of compound substance (*sādhya dravya*), of causality and

some other important theories dear to them. Neither could they subsume it under the other categories and so say that it was functionally a relation and not categorially, as that would also have harmed these theories. Besides that would have been counter-intuitive. But then so the critic would contend, that while examining a relation of the SS type or the Nyāya theory of relations one need not necessarily adopt a radical posture so that either idealism or a kind of metaphysical theory that treats relations as appearances and not ultimately real may be treated as more plausible. Indeed, one may even agree to admit a relation of the SS type in some cases. But it is difficult to swallow the contention under consideration that jarness and that negation-res by themselves account for the concrete case of determinate-cognition referred to above. For, it appears that they are transmuted by the cognition concerned and so the secret of their entering into the structure of the relation lies in the cognition itself and not in them. And this is perilously like an idealistic contention. Not only that. In view of the fact that cognition plays such an important role in the case under consideration, the occurrence of visual perception that the ground is in possession of a negation of jar become inexplicable. For the relation between the ground or a locus and the negation of jar or a negation residing there is a relation of the SS type and in this case also it would be contended that the cognition itself enters into the structure of the relation. And a cognition is not an object of a visual perception when when determinate cannot occur if the relation does not figure in it implying that it plays a causal role also. So the critic when not radical would say that the definition of a relation of SS type that has been given above cannot be accepted for it is the definition that is at the root of all the difficulties discussed.

Now some Nyāya philosophers, as for example Pt. Mani P. who has been followed in the above after subjecting his text to a free and interpretative expository analysis hold that the definition as suggested by the critic should be given up. But then he does not think that a circle as such is vicious. For every Nyāya philosopher contends that the properties of being an object of true cognition (*grameyavira*) of being a namable (*abhidheya*) etc. are omnipresent properties or properties of every real entity, and so also of themselves. And it is not thought that though a circle is involved in this contention the circle is vicious, and the contention should be judged to be false. So also the circle referred to above need not be deemed vicious. Besides, it would be counter intuitive to deny as the critic himself admits that in many cases what is not categorially a relation functions as a relation. And so one may move one step further and argue that in view of the fact that there are cases of determinate cognition and the critic also admits it — one may be accounted for without introducing a relation in addition to the relation. The critic is right in claiming that the definition of a relation of SS type given before is inadequate. He is also right in holding that the definition concerned should not or any ground enter into the structure of the relation. But then he has missed an important point. Like the negation of a jar or the negation of a ground. For, some philosophers maintain that the relation that is claimed to be co-extensive with negation and

mentioned in the accepted list of categories, as holding between a negation and its locus. They call it *rahitatva*. But this in the first place upsets the Nyāya Vaiśeṣika list of categories and gives rise to a host of insurmountable difficulties, the chief of which is that it strengthens the contention of the critics of relation viz that relation holds among appearances only or is an appearance as it involves infinite regress. Accordingly, no Nyāya philosopher can admit of such a relation. He would explain the relation between a negation and its locus as a relation of the SS type and would claim that the admission of a relation of this type silences the critics of relation. Now, he holds however that we should give up the definition mentioned above and replace it by a relation that is of the nature of both the determinate relata (*dharmidvaya svarupa*) and the question of how such relata may function as relations is to be settled by an appeal to what is intuitive exactly as how conjunction that is not categorially a relation may function as a relation is settled by such an appeal (36).

Now if the definition as given by Pt. Miśra throws any light on the subject or mystifies it is an open question. It is our hazard—for we cannot refer to any text—that it was not thought to be illuminating by the NN philosophers—for no reference to it is made to any text of NN philosophy. The NN philosophers give two definitions of the relation under consideration, and we may observe in advance that the second one is the first one stated in a more elegant way. Now the statements and the analysis of the two definitions should be prefaced by a few words on the approach of the NN philosophers. It consists in accepting the contention of the critic that while giving the definition and so also while subjecting the concept of relation to analysis the causal approach should be abandoned. Pt. Miśra ignored it possibly because he was interested in giving the definitions in terms of the nature of determinate relata. Thus it is suggested that to indicate the nature of a relation one should not take into account what causes a determinate cognition. One should on the contrary inspect the structure of an ordinary determinate cognition with a subject and a predicate. When one undertakes this inspection one notices that there is an epistemic subject, an epistemic predicate, and something other than these two (37). This something else is the relation in the case of the determinate cognition concerned, though it may be categorially a quality or a substance or something that may be categorised in terms of any one of the categories mentioned in the accepted list of categories.

But it may be asked what is gained when this approach? In answer to it may be observed that to account for the relation obtaining between a negatum and its corresponding negation (from the side of the negatum) one may say that the relation is just negatum-ness residing in the negatum and one may further be inclined to argue that this does not necessitate the immediate introduction of entities like *jāṇess* and 'that negation-ness into the structure of the relation. But such an argument cannot be used by an orthodox Nyāya Vaiśeṣika philosopher who does not admit that negatum-ness or negatum-ness-ness is a categorial property. It was from this point of view that it was observed before that negatum-ness was a property of a sort and so just a status designating property. Now to be consistent an orthodox NV philosopher should say that negatum-ness in final analysis is the negatum itself or the negatum-ness-lumure

property And so even when an SS is conceived as the nature of the adjunct or of the subjunct (*pratyogī anuyogī anyatara svarūpa sambandha*) nothing substantial is gained It is a return to the position of Pt Miśra with the difference that whereas he conceived of the relation as to be the nature of both the relata, in the just mentioned way of conceiving it, the relation is of the nature of either of them, and the disjunction not being mutually exclusive, it does not substantially differ from Pt Miśra's conception It might be a technical logical gain whether real or philosophical For, in this of conceiving it amounts to this jar (or jar-ness) or that negation (or that negation-ness) Accordingly an NN philosopher would spell out the definition as what has been observed before to be the second way The second way of conceiving an SS by an NN philosopher may be put as follows When it is the case that what may be categorised in terms of one or other category mentioned in the accepted list of categories and what on account of being in metaphorical possession of some properties figures as a relation, then there is a case of SS (38) We may seek to analyse it in the following way with reference to negatum-ness that it has been observed is a relation of the SS type holding between a negatum and its corresponding negation considered from the side of the negatum Thus, in the definition three points have been emphasised and they are (1) the relation concerned is of the nature of the relatum and so to categorise it no additional category is needed, (2) it figures as a relation by virtue of being in possession of a property and (3) the possession is metaphorical—*uparāgena* The points may be illustrated with reference to negatum-ness Thus (1) negatum-ness as it has been observed before is of the nature of either the negatum or the negatum-ness-limiter This is, in the opinion of many NN philosophers it is of the nature of the negatum But then ordinarily the Nyaya philosophers distinguish between specific negation (*vīśeṣabhāva*) and generic negation (*sāmānyābhāva*) There are some NN philosophers who are reluctant to admit generic negation That is to account for the negation of colour as such which figures in a cognition articulated as there is no colour in the sky the NN philosophers who admit these two kinds of negation argue that there is a difference between the two cognitions of negation expressed respectively as there is not this colour in the sky and there is no colour in the sky and we may happily account for it if we admit that while a specific negation of colour figures in the first cognition what figures in the second cognition is a generic negation of colour But the Nyaya philosophers who do not admit of the two kinds of negation argue that the said generic negation may be reduced to a logical product (or sum) of every specific negation of colour But then the more established view is that such a reduction is not possible and generic negation is ineliminable particularly because the cognition in which such a logical product of specific negations figures cannot prevent the occurrence of a contradictory affirmative cognition According to one is permitted to make two contradictory statements like there is no jar on the ground and there is a jar there Similarly it is intuitive that one may cognise that there is no red colour in the sky no orange colour there no green colour there no blue colour there no indigo colour there no violet colour there—that is of every colour—in the sky (*gagana*) or empty space and yet doubt if there is some colour there Hence the more widely held position is that we should distinguish

between specific negation and generic negation. But then if negatum ness be of the nature of the negatum, then in view of the fact that in the case of a generic negation there may be countless negata, there would also be countless negatum ness, and so also a countless number of SS even in the case of a single generic negation. It would be giving indulgence to prolixity and to articulate it we may require a disjunctive statement with countless disjuncts and it is an open question if such a disjunction can ever function as a relation. So it has been held that at least in the case of generic negation, negatum ness is of the nature of the negatum ness limiting property. And to explain the first point here we should mention only that when negatum ness be of the nature of the negatum or of NSLP, no additional category is required. If this were not the case then either the SS relation would have been a fictitious entity (*apadārtha*) or relation such or the relation of negatum ness would have to be included in the list of categories. But none of these alternatives are considered reasonable by the Nyāya philosophers and accordingly they say that to categorise SS an additional category—a category not included in the accepted list of categories—is needed.

We may now consider the second point. It has been observed before that negatum ness is a property of a sort, and if it be held further that it is of the nature of the negatum then there being a countless number of negata there, the number of the property concerned would be countless. And it is essential that they be assimilated. That is it is required that not only the countless number of negatum ness specified by a generic negation like the negation of a jar be assimilated but also the countless number of negatum ness specified by every negation be. In other words, if the first kind of assimilation were required 'Jarness' would have been of some help, and it is obviously of no help for achieving the second kind of assimilation. To achieve this a higher order property is required. The said property is the property of 'negatum ness ness' residing in every negatum ness whether specified by the negation of jar or any other negation.

Besides, it should be kept in mind that what is not a *jati* (universal or class property) or an *akhanda Upādhi* (a simple or unanalysable property) do not (or if preferred cannot) as such that is without reference to a property residing in it figure in our cognition. Thus when a jar figures in our cognition it so figures as in possession of jarness, and jarness being an assimilating class property may figure (if it not be explicitly referred to as a class property) without a reference to the higher order property viz. jarness ness (40). Similarly negatum ness is not a class property or a simple property, and so whenever it figures in our cognition it figures as loaded with the higher order property mentioned above. It may be observed that it spells out the realistic attitude of the Nyāya philosophers who not only hold that this is intuitive but also argue that the denial of it would amount to the adoption of the nominalistic position of the Buddhist philosophers who hold that what are given are just bare sense particulars—*anupalakṣya mudaya*—the universal being due to 'the additional wheel-work of mind'—*kalpana jantā*. Again, it has been argued before that if a relation be understood in terms of what causes a determinate cognition, then a circle is the outcome. It has been thought by some as it has been observed before that the circle is not vicious. But the NN philosophers generally do not think in this line. They point out that the conception of cause is a

relational conception or is intelligible only in a relation viz the relation of a cause with its effect. To put it differently, a certain kind of invariable relation is treated as a causal relation. Accordingly when we seek to define a relation in causal terms we seek to define it in terms of itself or in terms of a relation of a certain kind. So the circle involved cannot be held to be non vicious. And to overcome the said circle we may seek to define a relation like negatum-ness in terms of the higher order property mentioned above. But then also we cannot overcome the difficulty. For the higher order property viz negatum-ness-ness is itself an SS and so the difficulty is not really overcome. Accordingly it has been contended before that what figures in a determinate cognition but not as the epistemic subject nor as the epistemic predicate but as something other than them is a relation. In the case of a relation of the SS kind a higher order property is involved as by virtue of being in possession of such a property it figures as a relation. In other words, a relation is needed to account for a determinate cognition. Such a cognition is evidently of a complex and the complex to be or to figure as a complex requires something what is different from what figures as its epistemic subject and as its epistemic predicate. The case of the complex figuring in the determinate cognition articulated as the jar is on the ground has been discussed before. It is to be mentioned here that the jar and the ground by themselves cannot form the complex that figures in the cognition concerned. This is obvious. The complex has been formed by what stands for, and it is conjunction. Now though conjunction is categorially a quality, it is in the case concerned functioning as a relation. Similarly, in the determinate cognition of the negation of a jar a complex figures as the object. 'A jar' and a negation figure as the epistemic subject and the epistemic predicate of the cognition concerned. And it may be contended the two constituents of the complex just mentioned do not require something additional for the complex to be or to figure as a complex. So the early Nyāya philosophers sought to define a relation of the SS type in the way we have discussed. But then as negatum-ness is a property of a sort and has so no distinct categorial status their account lacked something. It is true that as a negation is necessarily of something or is never apprehended without reference to its negatum or in what the negatum-ness resides, the complex figuring in a determinate cognition of the negation of a jar has some characteristic difference from the complex figuring in the determinate cognition that the jar is on the ground. Nevertheless, it cannot be said the negation concerned constituents the complex in the sense of a relation does. For it specifies the negatum-ness and is a specifier and has the property of being a specifier that is in final analysis a relation of the SS type. Nor can it be said that the jar does the job of a relation in this case. For in it the negatum-ness concerned resides and in the opinion of some as it has been observed before, the negatum-ness is of the nature of it. So also it cannot be said that jar-ness does the said job in this case. For it is the negatum-ness limiter and in the opinion of some the negatum-ness concerned is of the nature of it. So something additional is required. Paradoxically it is also not required. Something additional is required as the conception of a relation is that it is something other than both the epistemic subject and the epistemic predicate. And it is not required as the complex concerned is of a distinct sort and the relation is of the SS type. So the NN

philosophers demand that the complex that figures in the cognition concerned be more carefully inspected, and they hold that when this is done it is seen that the negativeness figures in the complex for to spell out the structure of the cognition we say that it is a negation that specifies negativeness residing in a jar and that it does not figure as not having the higher order property mentioned. Accordingly, it is by virtue of possessing the said higher order property that it figures as a relation. This seems to be what the NN philosophers say when they insist on the second point. The third point may be immediately disposed of. The point is that the possession of the higher order property is metaphorical or *uparūpaka*, obviously, it cannot be otherwise. For negativeness has no distinct categorial status, and the higher order property is not of the sort, jar-ness or negativeness is. It may be possessed only metaphorically. Anyway, with this brief analysis of SS, and a packet of technical terms felt necessary we may translate (c) into (d).

There is in the lake a negation that specifies a negativeness residing in fire and limited (relation wise) by conjunction and (property wise) by fire-ness. (d)

However (d) also is not deemed to be as precise as the NN philosophers hold it ought to be. So they make use of the technique of inserting *parīṭi*. This is a task by itself and would require a monograph of greater length than this one to be briefly outlined. Nevertheless, from the analysis of some of the extensively used technical terms of NN it would appear that they are not terms of an artificial or semi-artificial language. They are terms of a technical ordinary language. We should now try to explain this rather paradoxical expression, and so would say a few words on ordinary language in the section below. But we should make an observation in passing. It is to the effect that as in an artificial language some of the ambiguities of ordinary language are carried over so also, as we have seen, in the technical language of the NN philosophers—some ambiguity remains. This has also been brought out though not directly in the analysis (42).

III Some observations on ordinary language

In this section we would make a few observations on ordinary language to bring out that the paradoxical expression mentioned above is not really so and also to bring out that the treatment of the subject of the paper has been of the kind that a paper with the title 'Navya Nyāya and ordinary language' should be. It seems it would be convenient if the second task be undertaken first. In other words the expression 'ordinary language' is not as ordinary as one may hold it to be when not in a reflective mood. And so we should say a few words to state what we mean by it and we hope that this does not substantially differ from what many philosophers who have reflected on it and have also argued that while working on a philosophical problem we may treat ordinary language as the begin all if not the end all of our philosophical task (43). In other words it seems to us that if we succeed in stating what we understand by the expression under reference then no argument would be required to establish the two propositions viz (i) that the treatment of the subject of a paper bearing the title under consideration ought to be of the kind undertaken in this paper (ii) and that the said paradoxical expression is not actually paradoxical. So we should say in a very general way what

we understand by the expression 'ordinary language' and may do it with the help of the distinctions that Prof Ryle makes and which is familiar to a student of contemporary British Philosophy (44)

Thus Prof Ryle has made a distinction between (a) ordinary language, (b) ordinary linguistic usage and (c) the ordinary use of an expression. He has further held that when we say, 'ordinary language' or (a) we mean the 'common, vernacular colloquial, non technical language'. But when we say ordinary linguistic usage we mean the custom practice, vogue fashion of using what occurs in (a). And when we say the ordinary use of an expression we mean 'any stock or standard way of using any expression whether technical or ordinary'. Now Prof White in his book on Prof Moore mentions the distinctions made by Prof Ryle and observes that 'Moore's references to ordinary use and ordinary language are meant to express his intention to speak about the ordinary use of expressions which are expressions of ordinary language such as know good' 'see' 'real' 'time' (45). In other words as Prof White has argued in an elaborate way, Prof Moore 'respected and defended ordinary language in the sense of ordinary use of everyday language' (47). So he in many cases sought to find out what was the meaning or analysis of such words as know or 'real' as used in everyday language. In other words we all of us in a sense know what 'know' means for we do use it correctly and can also identify such uses of it. If anyone happens to use it in a way that disturbs us we feel perplexed and ask if it is not due to rather an odd way of using it. Indeed, many philosophers particularly the sceptics seem to use it in a very disturbing way. Accordingly it is a fact that it is necessary to find out what is the precise meaning of the word 'know' as used in everyday language. To put it differently a perusal of the disturbing uses of the word, particularly by philosophers suggest that though in a sense we know the use of the word, in another sense we possibly do not. We know the meaning of the word but not its analysis. And Prof Moore as is well known, gave considerable attention to such analysis. But then as Prof White has argued at length Prof Moore was also of the view that ordinary language indicated what we all believed and so he considered that when a philosophical use of words of ordinary language was inconsistent with or incompatible with their ordinary use it was legitimate to reject the philosophical views that involved such uses as absurd (48). So, a reference to ordinary use of everyday language was for Prof Moore of great philosophical importance and Prof Ryle who has drawn the distinctions stated above as well as the numerous contemporary philosophers, particularly the Oxbridge ones would in principle agree with him.

But then as regards the philosophical importance of ordinary linguistic usage that is of 'the custom practice, vogue fashion of using any word of the common vernacular, colloquial, non technical language' Prof Ryle is sceptical. He thinks that any dispute about which one among the many uses of a word is the standard use is philosophically uninteresting though it may sometimes be felt necessary by a philosopher to ensure successful communication. The position of Prof Moore on this point is slightly different. He does not deny that a dispute about ordinary linguistic usage is rather verbal and may be left to the lexicographers and persons interested in diction or

literature (49) Indeed he has distinguished between "what most of us say" and "how most of us speak", and has held that while the second is relevant to diction, and so philosophically unimportant, the first is not about diction, but about what most of us maintain or believe and so philosophically important (50) Nevertheless, he did not think that an appeal to usage had no philosophical importance Thus he sometimes appealed to usage to assure himself or his readers that he was using an word in a stock way Again, he also in some cases appealed to usage when the question if an use of an expression was the stock way of using it was there or was permissible So Prof Moore was not entirely in agreement with Prof Ryle in thinking that an appeal to usage was not philosophically interesting Similarly, Prof Moore thought that when a term was technical a philosopher ought to refer to its technical usage (51)

But then Prof Moore appealed to common sense also Prof White has considered at length the question what Prof Moore understood by "common sense", and it appears from his treatment of the subject that the task of ascertaining Prof Moore's conception of common sense is pretty difficult Fortunately it is not necessary for us to go into it We should only observe here that Prof Moore did not think, as some writers on him have thought that he did, that the two appeals viz (i) to common sense and (ii) to ordinary language were not two different appeals but one appeal merely and that the said appeal was to ordinary language For, though Prof Moore did on many occasions observe that ordinary language indicated what we all believed and also that when a philosopher's use of a word was inconsistent with its ordinary use his statement concerning that word was inconsistent with what common sense believed to be true he nevertheless was against equating common sense with ordinary language (52) Besides, there are reasons for holding that Prof Moore thought that an appeal to ordinary language was 'subsidiary to the appeal to common sense' (53)

We have considered Prof Moore at some length as we think that his contributions to contemporary British philosophy when judged from the standpoint of its development is of great importance Indeed, contemporary British philosophy is given the appellation 'analytic philosophy' and this is to a great extent due to Prof Moore's interest in analysis, or to the emphasis that he gave to the method of analysis But then he, as Prof White has made it abundantly clear made use of different models while using the method (54) And it is well known that different philosophers have understood analysis in different ways Besides as Prof Weitz has observed

Although analysis, in any of its contemporary forms—as real, conceptual or contextual definition as reduction and translation of linguistic complexes into more simple or ultimate units of discourse or as logical syntax—persists among philosophers even to-day, it seems to have lost its great hold on serious contemporary philosophy Three of the great analysts themselves, Wisdom, Ryle and especially Wittgenstein have repudiated or replaced analysis as the proper method of philosophy Some writers, anxious to retain the term analysis—perhaps because of its laudatory associations with clarification—characterise the later work of John Austin and P F Strawson, as linguistic analysis or ordinary language analysis But this extension of the term is misleading since an essential part of the recent work of these philosophers involves the

explicit rejection of analysis in any of its contemporary modes as primary in philosophy. Their concern shifted from definition, reduction, or translation to description, from analysis to elucidation (55)

Nevertheless, there is hardly any reason for not subscribing to the following observations of Prof. Quinton:

Between 1945 and 1959 two related but nevertheless distinct kinds of linguistic philosophy were dominant in Britain. The first of these is the pure doctrine of the later Wittgenstein as expressed in his philosophical Investigations (1953). The second is the Oxford philosophy of ordinary language whose most prominent exponents have been Gilbert Ryle and J. L. Austin.

The two forms of linguistic philosophy share a conception of the nature of philosophy and a predominating interest in questions about meaning and about the nature of mind. For both the characteristic mark of wrong traditional metaphysical philosophy is the collision with obvious common sense certainties. Another link with Moore is the explanation both give of philosophical paradox: they attribute it to the misuse of ordinary words, inspired by treacherous analogies. Where they differ is that Wittgenstein and his followers were chiefly concerned to dispel confusion and paradox by any means that came to hand; they strenuously repudiated any desire to assert a contrary philosophical position. For, the philosophers of ordinary language, however, metaphysical paradox is not simply a conceptual disorder to be cured: it is rather a convenient point of entry into the task of setting out the complex informal logic of the philosophically crucial terms of ordinary speech, a task that Ryle has called "logical geography" and Austin 'rational grammar' (56).

From the above observations, particularly of Prof. Quinton, it would be obvious how great the influence of Prof. Moore is on contemporary British philosophy and so we are justified in dwelling on at some length on him. Besides, every student of Nyaya philosophy would agree with the vast number of contemporary British philosophers and so in ultimate analysis with Prof. Moore that a metaphysical statement colliding with common sense certainties is a suspect and ought to be rejected on this ground only. Indeed the Nyāya literature is replete with instances of clinching an issue when in a debate or dispute with the philosophers of the other schools, particularly those of the Svatantra Yogācāra school of Buddhism by appealing to *lokavivahāra* and *lokaśāstra* (57). The two Sanskrit words may be explained in the following way. Thus, in NK it has been said that the word 'vyavahāra' means 'the using of words'—*śabdaprayogah*. It has also been said that it means 'using a sentence with the intention of communicating'—*budbhayīṣṭapūrṣakāṅkṣaprayogah*. Besides, NK states that when a sentence as for example 'this is a cow' is used to articulate a cognition it may be said that a *vyavahāra* is taking place (58). So we may say that *vyavahāra* means 'using a word or a sentence to communicate or to articulate a cognition'. In other words it means linguistic behaviour. And the compound word *lokavivahāra* means linguistic behaviour of the common folk or of the social group. But NK in a different place has observed that all actions with a forward direction or actions consequent upon cognition and performed to obtain the pleasant objects and to avoid the unpleasant ones are also meant by

vyavahāra (58) Obviously in this sense every volitional act is a vyavahāra. So the compound word under consideration such actions of the common folk or of the social group. Thus understood it stands for what the word 'lokayātra' also does. And we think that it is permissible to treat it as similar to the English expression common sense. In other words the expression common sense is not as univocal as one may fondly hope. Prof. White has made strenuous efforts to ascertain what Prof. Moore meant by it or what according to him was the criterion of common sense and the outcome has been the contention that he did not always use it in the same sense or that he did not always use the same criterion to identify a common sense statement (59). Nevertheless we may say that the kind of actions referred to above involve some beliefs that are philosophical and that some of these beliefs are taken to be ultimate in the sense that to question them or to reject them appears odd and occasionally leads to a conflict though not usually recognised, between what is said and what is done.

It is not necessary to draw up a list of these beliefs. Indeed the task of drawing such a list if undertaken seriously would be strenuous one and may not to the satisfaction of everyone be completed. But a list of some of these beliefs may be drawn up and that may be sufficient to indicate what common sense is ordinarily taken to be. Thus, the belief that the object cognised is independent of its cognition is a common sense belief. So also is the belief that there is an external world. Similarly the belief that a cognition is diaphanous and when true shows its object as it is, is a common sense belief. Again the belief that what we saw before is now being touched by us and accordingly we do not see a colour only or touch a tactile sensum only but also a physical thing that owns the colour or the tactile sensum is a common sense belief. So also the beliefs that the distinction between a cow and a horse is real and that as the class of all cows and the class of all horses are co-ordinate classes an individual that is a member of one of them cannot be a member of the other are common sense beliefs. So also the beliefs that the distinction between the subject of a cognition and the object cognised is real, and that a cognition occurs and shows its object and is owned by the subject are also common sense beliefs. There are many other such beliefs and as it was said before an exhaustive list of them cannot possibly be drawn. Moreover, it would be obvious from the incomplete list just drawn that such beliefs are behind the everyday actions of the common men. A philosopher may challenge them and say that there is no compelling reason for accepting them. But then such a philosopher often holds that though they have no roots in reason yet while we act we cannot deny that they imply as if they were rooted in reason (60). Now one may hold that such an approach in philosophy to these beliefs is rather jaundiced. For it is questionable if the task of a philosopher is to found such beliefs on reason or to investigate into the roots of them in reason. His task rather is to find out the structure of them to connect them and also to point out that when a philosopher challenges them or persuades us to believe in what is contradictory to them he contradicts himself either knowingly or unknowingly. Or as the Nyāya philosophers argue that doubting cannot be limitless. One may indeed doubt but then one should always keep in mind that doubting cannot go on ad infinitum and when it appears that doubting if continued would amount to a collapse of all

action, and also to an inconsistency between what is being said and what is being done one should stop it (51)

We have dwelt at some length on what the Nyāya philosophers meant when they used expressions like *lokaṛjyavāhara* and *lokaṛjātra*, and we think that it is permissible to interpret their appeals to *lokaṛjyavāhara* and *lokaṛjātra* in clinching an issue as appeals to ordinary language and common sense. We may accordingly be permitted to say also that their approach to philosophical questions and their philosophical attitude are comparable to those of Prof Moore. But then we should be careful and need not be over enthusiastic and treat the Nyāya philosophers and for that any philosopher or any school of philosophy of the ancient or medieval times as if they were our contemporaries. We would therefore be rather safe if we say that the Nyāya philosophers occasionally referred to ordinary language and frequently to common sense to clinch an issue but they had more trust in the traditional style of philosophising. To put it differently, they referred to ordinary language and to common sense also as a part of the traditional style of philosophising and this was done by many other philosophers or philosophical schools with a realistic bias. Besides to treat such references as appeals to the final court of appeal would be unfair. Thus the Nyāya philosophers referred to ordinary language to bring out the plausibility of their view that the words '*Jñāna buddhi uplabdhi* and *caitanya* were synonymous and to show the unpalatable character of the Sāṃkhya view that they were not so. The Sāṃkhya view was a consequence of the cosmological and the ontological views sponsored by the school. The Nyāya philosophers did not subscribe to these views and sponsored and defended views incompatible with them. So they referred to ordinary language to bring out that these words were synonymous. We may if we so prefer say that they thought in the manner of Prof Moore that a denial of their synonymity was perplexing or puzzling. But then they were rival metaphysicians and would never have said that metaphysics or such metaphysics as collides with ordinary language should on this ground be deemed false. Besides in their controversy with the Sāṃkhya philosophers on the cosmological and ontological views concerned they were not content to confine their appeal to ordinary language and would have been bewildered if they were so told. They also produced arguments in the traditional philosophical style to establish their own views and also to disestablish the views of the Sāṃkhya philosophers. Again the contention that the words mentioned above were synonymous was not directly aimed at disestablishing the Sāṃkhya views (62). The Sūtra concerned when given a liberal interpretation from the linguistic point of view suggests, without saying it that as the Sāṃkhya philosophers would deny their synonymity and ontological views difficult to defend. In short the Nyāya philosophers would have strongly denied that such references to ordinary language were comparable to appeals to the final court. It also should be mentioned that they did not seek to analyse the meaning of the philosophically intruding words as Prof Moore did. So also they did not undertake a descriptive or elucidatory (as contrasted with the analytic) study of language is the later contemporary British philosophers do. This is a truism and indeed trivial. But it is worth mentioning. For there is a tendency among some writers of Indian philosophy to trace all that is laudatory in

contemporary philosophy in the philosophies of India that flourished in medieval and ancient times. Accordingly, we should emphasise the point, though trivial that though development and advance in philosophy are not as remarkable and as easily noticeable as they are in science and technology yet they are facts. Indeed, the relation between philosophy and science and technology is highly complex and that possibly is one of the reasons for there being many incompatible views on the subject, and this has provoked many outstanding thinkers to deny that there is any relation between them or to hold that metaphysical philosophies are not philosophies proper. But then it is undeniable that there is some relation between them. For developments in science and technology have changes in the social structure as their consequence. And this has changes in the sense of values and the world-views as its consequence. So a person philosophising today cannot do it in the way a medieval or an ancient philosopher did. And if there be a change in the style of philosophising then there would be a change in the content of philosophy also. So it is not an exaggeration to say that if the ancient or the medieval philosophers philosophised today they would have done it in a different way.

From this it ought not to be assumed that the ancient or the medieval philosophies are dead and so our task to day is to give them a decent burial. For, the expression 'perennial philosophy' is both useful and meaningful, though the expression 'perennial science' is not. Past science is rather discarded science, but past philosophy is ordinarily rather philosophy out of fashion and every student of the history of philosophy knows it well that what is out of fashion today may not be so tomorrow. Thus, possibly since Plotinus hardly any philosopher paid serious attention to Plato's *Timaeus*. His other works have received more or less considerable attention. But it has not. Possibly the kind of cosmology and also the kind of ontology that Plato sought to work out in it has not been appetising to the modern philosophers or philosophers after Plotinus. Indeed, cosmology has been an object of distrust of the modern philosophers whether of the rationalist school or of the empiricist school. Some of them have even argued that human nature being what it is a philosophical attempt to construct a cosmological theory though intriguing is futile. But development in physics that undermined Newtonian mechanics and so the mechanistic view of the world that was subscribed to by the elites of the modern age provoked many speculative minds to construct cosmological and ontological theories, and thus to do high metaphysics that would replace the mechanistic view and in many case to restate a religious view or the Christian theistic view in its place. True such attempts by some outstanding physicists with little or no training in philosophy have been judged to be failures. Nevertheless, speculative adventures have not been given up. And Prof. Whitehead was of the view that cosmology was the proper province of philosophy. Besides he was an eminent mathematician and with Lord Russell was one of the founders of modern logic. He was also a thorough student of ancient medieval and modern philosophy and of science and literature as well. Lastly he was gifted with a highly speculative and rational mind. So it was only natural that he would take part in the speculative adventure. And he did and thus breathed new life into Plato's *Timaeus*. This has inspired a considerable number of contemporary Anglo American philosophers who inspite of the fact that the

philosophical atmosphere is UK and the States in either antimetaphysical or to unmetaphysical do high metaphysics quite unperturbed. So the task of sorting out the dead and the living elements of even ancient philosophy is rather unimaginative if not foolish. The point can be corroborated with reference to every great philosopher of the ancient and the modern times. But this is not necessary though for the present paper it is relevant to mention that this is the case with Hume also. In other words, contemporary British philosophy that is zealously perused in the Indian universities is predominantly empiricistic even when it is presented as linguistic or analytic philosophy (63). Green who 'unfurled the banner of Idealism in Oxford' subjected the philosophy of Hume to such a severe criticism that for some decades German philosophy or Hegelian idealism dominated the world of philosophy in Great Britain. Some great names in British philosophy are associated with this kind of doing philosophy. The philosophers concerned were called Neo Hegelians though they hardly philosophised on Hegel or followed Hegel in the ordinary sense of the word follow. Hegel inspired them but all of them were not inspired in the same way and they produced philosophies that were original in the true sense of the term. Besides the philosophy of one Neo Hegelian differed considerably from that of another though the influence of Kant and Hegel is quite evident in all of them. The contemporary British philosophers treat these philosophies as exotic flowers and this is quite appropriate in that the British philosophical soil is 'unfertile for a philosophy of the Hegelian kind'. To put it in plain language empiricism is the dominant trend of British philosophy and though for a few decades a philosophy not compatible with empiricism dominated the British universities, it did not last. Hume though dead for a few decades came back to life in a rather boisterous way. And when in this paper it is contended that philosophy has a perennial aspect what is contended is not something grandiose but something humble or prosaic. It is to the effect that philosophy develops in a tradition or atmosphere. When they are different philosophies also are different. The kind of tradition and atmosphere that environ the philosophies of Prof. Moore and the later analysts are different from those that environed the Nyaya and the other systems of Indian philosophy. And so they appeal to ordinary language as made by the contemporary British philosophers is different from the references that the Nyaya philosophers made. Ordinarily they occasionally referred to everyday speech to settle a philosophical issue. But then they also argued in the traditional philosophical style. And if the question were raised which was primary they so we are persuaded to think would not have hesitated to say that the reference to ordinary language was not. Again when they felt that some proposition held by them might be apprehended as rather odd, they also referred to ordinary language to allay such an apprehension. They also referred to ordinary language to identify the different elements that go into the structure of a cognition and similar phenomena. In short, they appealed to ordinary language in the way that the ancient Western philosophers like Plato and Aristotle also did though they like the philosophers of some other schools of Indian philosophy had the insight that a cognition consequent upon the hearing or the reading of a sentence though indirect was non-inferential and a philosophy of grammar and language—the historical language in

which they wrote— was an important part of philosophy. So also there was nothing dramatic about their references to common sense. It was primarily a reference to what was intuitive (64)

Anyway assuming that it is proper for us in philosophy to undertake at least occasionally, a study of linguistic usage we may ask what exactly are we expected to do? From what has been said before it would be evident that different answers may be given to it and that they may not be compatible. But we have not so far considered the view of Prof Cook Wilson that seems to us very plausible (65). It is not possible, nor is it necessary to state in this paper his view in details. We shall be content with giving what is relevant for it. It is to the effect that in the case of many words that are of interest to a philosopher it is the case that we cannot say that we do not know what they mean. But then it is also the case that we cannot say what they mean precisely. That is the words are used by us even when we are not doing philosophy and when we do philosophy and make an attempt to state what they mean we find that it is an onerous task and also that the more we try the more we find that the sought for meaning or definition is eluding us. So, not infrequently we may stipulate meaning or definition. It amounts to exercising volitions and thus to abandon the task for defining or getting the meanings concerned (66). Not only that. If it be the case that the philosopher giving the stipulated definition says that he is giving such a definition as Lord Russell and Prof Whitehead do in their *Principia* and if the word concerned be of an artificial language as is the case in the *Principia* then the consequence is not harmful and may be willingly accepted by all concerned as possibly there is no other alternative. But if it be the case that the philosopher concerned declares that he is giving such a definition and the word concerned be of natural language, then he should also state the reasons for giving such a definition and after considering them one may or may not accept it. In the opinion of some thinkers a large number of philosophers who use familiar words in unfamiliar senses use them in some stipulative sense without declaring it and this creates the kind of perplexity to which Prof Moore frequently referred. Again it may be thought—and we are of the opinion that many a competent student of philosophy thinks so—that one cannot philosophise without using familiar words in more or less unfamiliar senses, then philosophy, whether openly admitted or not by the philosophers themselves is as such more or less stipulative, and it seems that ordinary language is more or less insufficient for doing philosophy and that this may explain why one great philosopher or a student of philosophy trained in one tradition finds it extremely difficult if not impossible to get the full or real meaning of what another great philosopher or a philosopher philosophising in a different tradition, says. Nevertheless, a case may be made for ascertaining non stipulative or descriptive definitions of words used in ordinary language. And Prof Cook Wilson thinks that the classical example of arriving at such definitions is illustrated in the Socratic search for definitions.

His point may be stated as follows. The Socratic attempt to find a definition may appear at first sight to be paradoxical and inexplicable. For as is well known Socrates inquired into what may be the meaning of such words as were quite familiar. It cannot be said that he and also the persons with whom he was in dialogue to ascertain

the meaning of some words did not know their meaning. If that were the case, there would have been no dialogue. They all knew what their meaning was. They could use them, and also understand them when used by others. Nevertheless, they did not in some sense know their meaning. For, otherwise the attempt to ascertain what was their meaning would have become a vain enterprise. Thus the situation was that in some sense the meaning of the words was known and in another and equally important sense it was not known. Thus, all the persons with whom Socrates was in dialogue and also Socrates himself knew who were brave and who were not which acts were just and which were not, when there was a case of knowledge and when there was not and so on. Nevertheless, it was the case that they could not give a definition of bravery, or of justice or of knowledge. In other words, it was the case that they could say who was brave and who was not which acts were just and which were not when one was in a state of having knowledge and when one was not etc. They knew how to identify the individual instances of bravery (and cowardice) of justice (and injustice) of knowledge (and belief, opinion and ignorance) but they did not know what was common to them— what was the definition of bravery that would be applicable to that particular property of every brave man and would not be applicable to any coward for not having that property, what was the definition of justice that would be applicable to every just act and not applicable to an unjust act, and so on. And when the vaguely entertained definitions were suggested it was found that they were either too wide or too narrow, and also that to ascertain the definition that would not be either too wide or too narrow was a strenuous, though intriguing and absorbing task.

Now it appears that Prof Cook Wilson recommends this model. He seems to hold that when we undertake the task of ascertaining the non stipulative definition of some word or words of interest to a philosopher we should particularly when the word is a name word start from the facts of the use of a name and shall be guided at first certainly by the name. Next, we have to think about the individual instances to see what they have in common, what it is in fact that has actuated us. This seems to be the examination of a thing or reality as opposed to a name. At this stage we must take first what seems to us common in certain definite cases before us next test what we have got by considering other instances of our own application of the name. If it be found that the generalisation first arrived at is not applicable to some case or cases to which it ought to be then we would hold it to be too narrow and take appropriate steps to amend it and thus to make the generalisation more general. Then, we should consider if the generalisation first arrived at or when made more general is applicable to case or cases to which it ought not to be then we should treat the generalisation concerned as too wide and seek to remedy it. When this is done we may obtain the non stipulative definition sought for (67).

Thus account of Prof Cook Wilson's view closely resembles the Nyāya attempt at arriving at non stipulative definitions. Indeed the Nyāya philosophers and also the philosophers of those schools of Indian philosophy who are of the view that the objects that go about the world are definite and to seek for definitions is not a vain task and so hold that the principal tasks of a Śāstra or philosophy are to mention the topics to be

discussed in it, to give their definitions and to examine the definitions given (68) It is well-known to every student of Nyāya philosophy or of NN, that the philosophers belonging to the school undertook that task of ascertaining definitions of the topics concerned with great zeal, and as a consequence of which they particularly the NN philosophers adopted a number of methods to arrive at a definition. No exhaustive enumeration—and far less an analytic treatment—of them can be undertaken here. We would be content with the mentioning some of them viz. of those that cannot escape the notice of a student of even a primer of NN. Thus there is an attempt to arrive at a definition that is descriptive or is in terms of a property other than a universal or its analogue that all the *defiēda* have and what is not a *definiendum* does not have (2). This is in most cases found to be not quite satisfactory as some defect like being too wide or too narrow remains and the defects appear ineliminable. So in those cases where there is a simple property—*Jāti* or *akhaṇḍa upādhi*—residing in every *definiendum* and not residing in anything that is not a *definiendum* is available the definition is given in terms of it (3). Again it is found that in most cases such a definition demands that it be given in terms of one of the disjuncts occurring in a disjunctive statement with a limited number of disjuncts. A large number of definitions are given in terms of a disjunct of such a disjunctive statement. In other words, the NN philosophers often refer to a definition oriented towards a common property other than a universal—given by the early Nyāya philosophers. But on account of the fact that it is not possible in many cases to overcome the objection that it is either too wide or too narrow they give the definitions in terms of the kind of simple property just mentioned. The case of the definition of a substance illustrates this happily. Thus in the Sūtra of Kaṇāda a substance is defined as what is the substratum—*āśraya* of a quality or an action or is an inherent cause (*samavāyikāraṇa*)—the kind of cause in which an effect that is positive in respect of its being and is either a compound substance or a quality or an action, in short, is categorially a substance or a quality or an action, resides in the relation of inherence (*samavāya*). This definition of Kaṇāda may be treated as a unitary definition or as three definitions expressed in one sentence. Traditionally it has been treated as three definitions expressed in the aphoristic style characteristic of a Sūtra. Now of the three definitions the one in terms of the substratum of an action is obviously too narrow for a Vaiśeṣika philosopher for he holds that an ubiquitous substance like the soul or ether (*akāśa*) is not the substratum of an action. Similarly the definition in terms of 'being an inherent cause' is also inadequate for there are many substances that have not produced an effect though they are capable of doing it. Accordingly the definition of a substance as being the substratum of a quality has been deemed to be the most important one. But then it is too narrow in that an account substance at the moment (or the first moment) of its occurrence is not the seat of a quality. For all the qualities that reside in it are occurrents and they reside in it in the relation of inherence. Accordingly the said substance is an inherent cause of them and so a temporal antecedent to them. So at the moment of its occurrence it is not the seat of one quality though in the next moment it is invested with many of them. Thus an occurrent substance at the moment of its occurrence is as devoid of qualities as a quality is and the definition under consideration

not applicable to such a substance which also is one of its definiendum and is narrow

There have been attempts at overcoming this difficulty in the following way. Thus, it has been contended that the expression 'being the locus of a quality in ultimate analysis' is 'not being the locus of a constant negation (*atyantābhāva*) of qualities and in the definition is considered after taking this into account the objection that it is narrow in that it is not applicable to an occurrent substance at its moment of occurrence disappears. That is it is true that the said substance has no qualities. But this means that it is the seat of prior negations and not of constant negations of qualities. So at the next moment such prior negations are annihilated and qualities occur and reside in it. Nevertheless this defence of the definition has not been estimated highly by any NN philosophers who flourished after Śiromaṇi. For, it assumes that a prior negation and its corresponding constant negation do not reside in the same locus and are opposed to each other. The assumption was treated as almost self evident by the Mīmāṃsā philosophers who flourished before Śiromaṇi. But Śiromaṇi questioned it and contended that there was not any good reason in favour of it. Some NN philosophers after Śiromaṇi were even more radical and declared that there were good reasons for holding that a prior negation and its corresponding constant negation were not opposed if they did reside in the same locus. So their followers argued that the defence of the definition under consideration though ingenious was a failure. Accordingly the definition of a substance in terms of a class property gained currency and as some philosophers while admitting that universals were real or furnishings of the universe refused to admit the universal substance-ness' (*dravyatva*) the sponsors of the new definition sought to establish it as the limiter of the property of being an inherent cause (*svayamkāraṇaśācchedaka*).

Though the above way of defining in terms of a universal does not amount to defining in terms of a disjunct occurring in a disjunctive statement with a limited number of disjuncts there are a large number of cases when this is the case. Thus while examining one of the widely held definitions of an inferential cognition in terms of being a cognition produced by an application (*paramarśa*) it is found that the definition is not applicable to some cognitions of this kind. So it is contended that the definition consists in being in possession of the class property that resides in the one mentioned and is directly comprehended by (*sakṣāṇvāpaya*) the class property of being a primary cognition (*anubhavatva*). In this case we have a disjunctive statement with a limited number of disjuncts viz. (1) being a perceptual cognition (*pratyakṣatva*) (2) being an inferential cognition (*anumutitva*) (3) being a cognition of a name and its bearer resulting from previous instruction in terms of similarity and a perceptual cognition of the said similarity (*upamutitva*) and (4) being the cognition consequent upon the hearing or reading of a sentence (*śābđabodhatva*). Obviously the properties 1, 3 and 4 do not reside in the definiendum mentioned above and the second one resides in every definiendum of the definition concerned and so the definition is held by many to be free from all the faults the presence of any one of which may render a definition defective and accordingly may be accepted as an elegant definition. The same

method is noticeable, though used in a more elaborate way in the following definition of an inferential cognition. Thus, it is to the effect that an indisputable case of an inferential cognition should be taken into consideration to find out by means of inspection the class-property that resides in it and does not reside in anyone of the three other cases of co-ordinate cognition and the definition concerned would be the cognition that is in possession of the said property is an inferential cognition. Thus, the class properties that reside in the cognition spoken of are (1) being an inferential cognition (*anumititva*), (2) 'being a primary cognition' (*anubhavitva*), (3) being a cognition' (*jñānatva*) (4) 'being a quality' (*guṇatva*) and existence (*satitā*). The said properties are related as the property mentioned before is comprehended by the property mentioned immediately after, and so they may be arranged in the familiar scholastic style in the form of a tree.

Thus the property (1) is comprehended by property (2) which again is comprehended by property (3) and so on, and we may arrange them in order of comprehension in a hierarchical order, as the medieval scholastic philosophers were fond of doing and which is also known as the tree type arrangement. Now, to come back to our definition. We should also take into consideration a cognition that is a member of a co-ordinate class, and we may take a case of perceptual cognition. All the class properties listed before except the first one reside in it and so we get the definition sought for (73). We may describe this method of defining as conceptual cartography which is thought by many contemporary philosophers who are called analysts in the sense mentioned before though we should add that these thinkers do not appreciate the tree type arrangement of universals,— or, concepts, the term they favour— possibly because of the kind of empiricism that they avowedly or unavowedly hold. Anyway the method adopted in this case may be said to be a variety of the method mentioned first in this paragraph and so in terms of a disjunct occurring in a disjunctive statement with a limited number of disjuncts.

(5) A clear case of a definition given in this style is that an ordinary sense-object contact. Thus the Nyāya philosophers draw a distinction between an ordinary perception (*laukika pratyakṣa*) and extra ordinary (*alaukika*) perception. They also define the kind of sense object contact holding in the first kind in the style just mentioned. Thus, they mention the six kind of such contacts, and incorporate them in a disjunctive statement with six disjuncts and give the definition by mentioning that any one of them is such a contact and the resulting perception is an ordinary perception (73a). So also they attempt to define a fallacy (*hetvābhāsa*) in the ordinary way and after a strenuous attempt find that a fault free definition cannot be obtained in this way. They declare that what figures as one disjunct of the disjunctive statement in which the five faults recognised by the philosophers of the school are incorporated is a fallacy (74).

(6) But then in some cases when an assimilating property like a class property is not available and the different ways of arriving at a definition just considered not related for various reasons that cannot be mentioned here they so it appears, hold that only the ordinary method of getting a definition is open to us and we should follow the method and if necessary should be prepared to undertake a severe and tortuous course. Thus they seek to define a sense-organ (*indriyatva*) in the ordinary way for being a sense-

organ' in their judgement not a class property (*jati*) and even without going through a much tortuous course they seem to be successful (75) But in the case of giving a definition of comprehension (*vijñapti*) it is found that this is not the case So a large number of definitions are formulated by the many philosophers of the school, and they are examined also to ascertain if they are fault free

Now in all the cases of definition mentioned it is known both to the writer and also to the student, that the definienda may be identified and so the definition is in a sense (or intuitively) known but it is not in another sense (or conceptually spelt out) known So in all these cases we may compare the Nyāya search for definition with the Socratic search as analysed by Prof Cook Wilson Particularly in the attempt of the NN philosophers to arrive at a happy definition of comprehension the similarity with the Socratic attempt is too obvious to be dwelt on here (76) Accordingly we may with some justice claim that the NN philosophers were after non stipulative definitions of words of ordinary language But then, it may be objected that words like comprehension are hardly words of ordinary language In reply to such an objection it may be said that some exponents of the contemporary ordinary language philosophy as was mentioned before, hold that when a term was technical a philosopher ought to refer to its technical usage Nevertheless there is a difference For the instances of the use of a word may be identified not by a tyro but by one who has some acquaintance with *Sāstra* or the philosophy concerned—in our case the Nyāya Vaiśeṣika philosophy So it would not be fair to hold that the Nyāya or the NN philosophers were after non stipulative definitions of words of interest to a philosopher whatever might be his standpoint And if anyone expects that a paper with its title would contain a discussion of at least some of the definitions stated above his expectation would not be a reasonable one He may reasonably expect that a treatment of the technical terms some of which have been discussed in this paper and which are also ordinary in the extended sense of philosophical treatment of usage as mentioned above And this has been done—though it ought to be mentioned that the NN philosophers did not undertake such a discussion and when they discussed them at some length they did it in the context of discussion of some topic that occupied the focus of their attention and the discussion was only marginal On appreciating the need for a discussion not marginal of these words particularly while reading the texts under orthodox scholars and teaching them to our students, we have undertaken it with what success we cannot say and we have tried to bring out that the words concerned are not of an artificial language nor of a semi artificial language They are words, as we observed before 'a technical though ordinary language'

We think that we have been rather elaborate about what we understand by ordinary language And we may now proceed to state our reasons for saying that the technical terms discussed in this paper are terms of ordinary language We have mentioned before one such reason But this may not be convincing So we should substantiate it by some argument of a general sort But before that we should dispose of briefly a possible objection to our view on the nature of ordinary language Thus it may be contended that in the context of this paper we have treated Sanskrit as an ordinary language not the kind of Sanskrit that the philosophers particularly the NN

philosophers use, but Sanskrit without any qualification or such Sanskrit as is used by poets, the writers of stories and novels and such people. And it may be contended that even the kind of Sanskrit just spoken of is hardly an ordinary language. For there is no strong evidence in favour of the proposition that it was used by the lay men or the ordinary folk. In other words, we have mentioned before that Prof Ryle has drawn certain distinctions with reference to 'ordinary language' and have stated also that he holds that one may treat the 'common, vernacular, colloquial, non technical language as ordinary language. And the objection under consideration is that Sanskrit as used either by the philosophers or the non philosophers was never such a language. And in disposing of this objection we need not consider if it is historically true. It may be. It also may not be and we are persuaded to hold that the claim that it is historically true is more plausible. But then it does not imply that the claim this paper is making should be rejected. For to treat a language as ordinary it is not essential to ascertain if it is "colloquial or spoken even by the 'under dogs' of the society. Sanskrit, it may be assumed, was not spoken by the *prākṛitah janāḥ* the real people. English as is spoken and written by the University men is not spoken and written by the villagers or the labourers. When Prof Mundle in his closely argued book against the contemporary British ordinary language philosophers state that what is treated as such language by them is not the language of the common British folk but of the Oxbridge men who have been trained to write English in a more elegant way and with a dexterity that only a few Britishers can, he in our judgement, makes an important point though one may differ from him on its implication (77). Besides, it cannot be denied that some men who were not philosophers but writers on non philosophical subjects spoke it. Again, the sacred texts are generally written in a language that every man or the 'real people' may understand without difficulty and the Upaniṣads are not exceptions and the various hymns written by Ācārya Saṃkara and many other writers, though composed in Sanskrit were recited and even in these days are, by the real people. Further, when a person goes through the Sanskrit dramas he notices that different kinds of people are not speaking in Sanskrit though some of them, as for example the fair ladies who were trained in the fine arts and so in Sanskrit, might have, and so that they do not in on account of the fact the rules governing the writing of dramas do not permit it. Moreover, the *prakṛitah* or the language of the real people as used in the different dramas and also by the different social standings the characters are different. Nevertheless one notices in the varieties the not obtrusive but nevertheless the not non noticeable presence of elegant Sanskrit. And finally as in the case of an ordinary language that has some connection remote or immediate with the 'colloquial' there are some words that are of interest to a philosopher and about which he cannot say that he does not know what it means nor again can say that he knows it—the Socratic puzzle referred to before—so also in the case of Sanskrit the question of its being or not being a language of the 'real people' being rather irrelevant. Accordingly, we have used the word 'ordinary language' to refer to Sanskrit in the context of this paper.

Be that as it may we may now make an attempt to explain the rather paradoxical expression mentioned above. Thus Prof Cook Wilson has observed

"the terms 'particular' and 'individual' are none the less technical because familiar. They are adequate and useful because we know what is meant we forget their etymology and are not misled by it. But as soon as we treat them as explanatory designations we are obliged to recur to their etymology and they become misleading. Aristotle has resorted sometimes to 'this' and 'that' of everyday language but the practice though convenient is not adequate for several reasons. 'This' and 'that' though often refer to a particular thing do not mean particularity, moreover they are applied to the so called universals, although incorrectly, and by a transference from the proper use, this colour standing for this kind of colour. Now a universal can always be designated otherwise than by this or that, whereas any particular cannot even if we appear to do otherwise we find, on scrutiny, that the particular in question is really designated by a relation to something only designated by 'this or that'. Again this use is so far really subjective because it means the individual which I am pointing to now (78)

The above passage occurs in one of the chapters of *Statement and Inference* in which Prof. Cook Wilson has discussed the problem of universals. The relevancy of quoting it in this paper may be questioned. But we are of the view that it is not irrelevant though the most relevant part of it is obviously where it is stated that particular and 'particularity are technical, and as they are used abundantly it is not noticed. And we may add that this is also the case with 'universal' and universality. Now if this be granted, then the question of distinguishing between a technical word and an ordinary word becomes difficult. But then the difficulty is rather embarrassing and not insurmountable. To surmount it we may formulate it—as Prof. Cook Wilson has done—in terms of *anubhava* or the intuitive and also by an appeal to the intuitive. Thus we may consider how a perception—*nyavikalpaka pratiksā*—is articulated. When we undertake this consideration we notice that sentences like 'this is a cow' 'this is a jar' are universally admitted to be the examples of the articulations concerned. Incidentally Prof. Cook Wilson also considers 'a this such', or 'a this such and such' as such examples. Now, we may seek to translate such a sentence as 'this is a member of the class of cows' or as 'this has or owns cowness'. The translation however is not as intuitive as it may appear at first sight or to one with some training in philosophy. For 'being a member of the class of cows', or 'owning or possessing cowness' is an expression hardly used by a layman and it is extremely doubtful if it forms a part of the 'common vernacular colloquial language'. Nevertheless if a layman who uses the sentence 'this is a cow' be requested to state 'why' he uses the indefinite article before the word 'cow' he may say that everyone does it and if he knows grammar he may also say that he has used it as grammar demands it. But he may also say something that would not differ from what a student with some training in philosophy would also say. For, he does not use the sentence with reference to a particular cow, but also with reference to any cow he may happen to perceive or instead of this he may use that with reference to a cow at a distance. He may also happen to know that at times he is mistaken and take a horse to be a cow. He also uses expressions like 'that cow another cow' 'not that cow' 'not a cow' and so on and he does it as an ordinary person as one of the *hoi polloi*. So it may be said that he feels or intuitively that the

the expression "a cow" has a certain unity or are of the
 individuals in which he applies f "same" is of some importance, for it indicates that the
 same sort or kind The use of Cook Wilson has said, cannot be translated in terms of
 intuitive apprehension as Prof should be at the conscious philosophical level translated in
 resemblance or similarity It is not just now relevant What ought to be said now is
 terms of identity But then th ration is behaviour oriented The ordinary man uses the
 that the intuition under consid not as a reflective or contemplative being. Indeed, one
 expressions mentioned above man is ever reflective and the expression *hoi polloi* was
 may doubt or deny that such a ers for this purpose or to demarcate the aristocrat philos-
 coined by the Greek philosoph e crowd Anyway, our layman is not wisdom oriented
 phers from the vast unreflecti s behaviour is towards what environs him— not only the
 but behaviour-oriented, and hi the social environment, that includes even the sense of
 physical environment but also surrounds him that he has inherited to which he may
 values and his culture that f the crown Moreover his behaviour and is typical of the
 contribute even as a member o rcely his exclusively So, it may be said that our layman
 behaviour of his others is sca which he applies the expression 'a cow has a certain
 intuit that the individuals t ty is deeper than similarity and is a case of id ntly
 unity and also that this un tween him and a realist philosopher who sponsors and
 Accordingly, the difference b universal is almost negligible though undoubtedly he can
 defends a realistic theory of try nor being not trained in the professional philosophical
 neither formulate such a thec realistic theory of universals are contemptuous of the
 art of dispute can defend it and favour the view that reconstructing such intuition has
 philosophers who reject the as there is hardly any difference between a *pandita* a
 behaviour oriented intuition a tyro in respect of their behaviour towards what environ
 no philosophical significance, av It is obvious from what has been said above that the
 philosopher and a *pāmara* or l as it is introduced when a rational reconstruction of the
 them (79) Be that as it m ove is attempted This is true also of the word 'particular
 word "universal" is technica r such terms as substance' (*dravja*) 'quality' (*guna*)
 sort of intuition spoken of ab a host of terms that are abundantly used, and possibly
 Moreover, when we consid comes a part of ordinary language', and also of the
 'action' (*karma*) indeed dual language are the contributions of the philosophers to
 primarily for this reason b nd are not even suspected to be technical But they are
 "common vernacular, colloq be imagined that philosophers have disfigured language and
 enrich ordinary language' i in settling philosophical issues True, some philosophers
 Nevertheless it ought not to ut they are wisdom oriented and not behaviour oriented
 an appeal to it is of no use at the two orientations are qualitatively different and the
 argue that this is the case lde, that no bridge can be built to span it The issue is a
 Rather, they seem to think t, cussed even briefly in this paper It would only be m a
 gap between the two is so w, unbridgeable then not only ordinary language but also
 large one and cannot be d eliefs and the empirical would be under estimate and the
 tioned that if the said gap b her acosmism or the view that the world of many things
 most of the common sense b eal and so non existent nevertheless appears and that this
 logical outcome would be ei
 objects though ultimately un

appearance is inexplicable, *anirvācya* And a Nyāya philosopher whether of the earlier period or of the later period is deadly against such view or its likes

Thus, it is evident that it is difficult to characterise a term as ordinary or technical. We cannot take any language used by the layman and draw a line to demarcate the zones of technical and non technical terms in it. What passes for non technical and is not even suspected to be technical may on careful consideration be seen to be technical. Nevertheless as regards some expressions no consideration is necessary to identify them as technical. But even when they are carefully considered it may be evident— if the considerations advanced above be not groundless— that they are in a way ordinary also and that they have been converted into un ordinary or technical terms by polishing their ordinary uses, either by adding something to its ordinary meaning, or by leaving out something from it or by both adding and leaving out or by using it if that be felt necessary in a metaphorical and so rather unfamiliar sense or in many other ways. It is not necessary that we should draw a list of the various procedures even if it be assumed that this is possible. Nor again do we think anyone with some training in philosophy is not acquainted with them at least in a vague way. We would only underline that our contention that technical terms of NN do not transcend ordinary language that they are extensions of it and if the question be asked on the nature of the language of which they are constituents, and if again the answer that the language is the ordinary one be not satisfactory then our answer would be the apparently paradoxical statement made above — the statement is paradoxical not really but only apparently. If any question be raised about the status or the reason for there being such an appearance our answer would be that this paper, so it is hoped is the answer.

Key to Abbreviations

- 1 AG Gadadhara Anumiti Prakaranam with Dīdhiti and T C (Chowkhamba, Banaras)
- 2 Avacchedaktvanirūkti Jagadīśaḥ
- 3 British Analytical Philosophy (Williams B and Montmore A. Kegan Paul 1966)
- 4 Bhaṣāparicchedaḥ
- 5 BR Bhāṣaratnam (MM Pt Kalipada Tarkacharyya Ed Calcutta— 1936)
- 6 PE The Encyclopedia of Philosophy (Paul Edwards Ed Macmillan 1967)
- 7 RTN Padārthatattvanirūpaṇam (Calcutta— 1976)
- 8 SLJ Jagadīśaḥ on SL (MM Pt Śrī S Śāstri s Edn Chowkhamba, Banaras)
- 9 SL Siddhāntalakṣaṇaprakaraṇam— Dīdhiti
- 10 SM Siddhāntamuktavali
- 11 SSP Śabdaśaktiprakāśikā (Chowkhamba 1973)
- 12 TC Tattvachintamani (Page Nos AG)
- 13 VPR Vyāptipañcakarahasya (MM Pt Ś Śāstri s Edn Chowkhamba)
- 14 VTI Prastapādābhāṣyaṃ with Vyomavati Sūkti, Setu (Chowkhamba 1930)

Notes and References

- 1) AG Preface
- 2) PE Vol-V pp 254 6
- 3) PE Vol I p 169
- 4) *Vahnyabhavān Hradak*
- 5) *Yasyabhāv sa pratiyogi*
- 6) TC p 357 The opposition contemplated is between two entities, and so the opposition between two statements such that one being true the other is false should on this view be understood in terms of the opposed entities about which the statements are
- 7) Ibid p 357
- 8) In this paper we propose to discuss the technical terms used by the NN philosophers. For some reasons that cannot be either mentioned or discussed in this paper these philosophers did not undertake any discussion of them outside of the discussion of the topics like *vyāpti pakṣatā*, *hetvabhāsa* etc. We seek to discuss them as torn from the contexts in which they were discussed by these philosophers. It is not unlikely that our discussion may not be that accurate but we think that there is hardly any sentence in this paper that has no authoritative text behind it. When we sat at the feet of the orthodox scholars we felt the need of such a discussion and while teaching the subject to our students we have felt the need more acutely. The outcome has been this paper—the worth of it would be left to the judgement of our betters. And it is to be hoped that the undiscussed technical terms and also of the terms discussed here would be undertaken by them. If the paper provokes them to undertake such discussions we would be fully rewarded and may even boast of laying the foundations however rickety, of a new branch of Indian philosophy, if not of philosophy as such.
- 9) By a “bonafide negation” we understand a negation like a negation of jar. In view of the fact that an NN philosophers treat occasionally a jar as a negation in that a negation of the negation of a jar is virtually identical with or of the essence of (*svarupa*) a jar, and so also negation-ness as an SS which is not relished by many outstanding NN philosophers, we have introduced this expression.
- 10) The technical terms mentioned here have been introduced as without using them the discussion undertaken cannot be continued in a satisfactory way. But then the discussion of them demand that this be carried at a higher level than attempted at this paper. It is content with the minimal discussion as given.
- 11) SSP p 123
- 12) BR p 9
- 13) *viśiṣṭe anena itī viśeṣaṇa*
- 14) There may be languages in which it is treated differently.
- 15) The reason of replacing *viśiṣṭa* by *avacchinna* is that the former is mostly used in mean determined in the sense of being related or owning a property that may categorically be a substance even.

- 16) Expressions like "something ■ somewhere" 'resides somewhere' are to be taken in their most extended sense, so that the sentences like "jarness resides in a jar", "a red colour resides in a jar", 'the jar resides on the ground' are covered. The orthodox scholars use 'asti' "vartata" in such cases, and those who use Bengali say "etā ekhāne āchey". And so we have used them.
- 17) The discussion assumes the ontological or categorial frame work of the NV philosophers. Indeed, their logical and epistemological discussions assume it, and such discussions of the other schools assume the ontological frame works of them.
- 18) Prof. Thompson's article in PE Vol. I
- 19) SL PTN
- 20) For a not over technical discussion of it vide MM Pt. Sri M. Nyāyāchāryya's introduction in Bengali to PTN
- 21) What ■ a quality or a substance etc categorially may figure as ■ relation. When it so figures a relation is not needed to relate it with its relata, but when it figures as a quality etc a relation ■ needed. Vide Gadādhara p 20 and p 33
- 22) Sārvabhauma holds a different view
- 23) BR p 20
- 24) This kind of opposition holds between cognitions only
- 25) *Kambugrīvādī* etc means a special arrangement of the constituent parts *avayavasamsthānaviśeṣaḥ*
- 26) Nyaya Kośaḥ p 83 3rd Edn 1928
- 27) BR p 20
- 28) Ibid p 20
- 29) ANJ pp 146 156 (MM Pt. Vāmacarṇa's Edn. Mather Khelariāl)
- 30) Nyāya Kusumāñjali, referred to by Gaṅgeśa also while stating the definition discussed above
- 31) VPR p 45 (Pt. S. Sastris edn. discussed by us in Jadavpur Studies in Philosophy— I (Macmillan India 1979)
- 32) Pt. S. Mīśra in his edition of VPR p 45
- 33) Ibid pp 45-49
- 34) (a) The subject has been discussed by us at some length in the paper 'The doctrine of triple negation', published in Jadavpur Studies in Philosophy I
- 34) (b) Setu Chowkhāmbā 1930 p 97 98
- 35) AG p 36
- 36) Setu p 98
- 37) SLJ p 138 39
- 38) *Kṛiptaḥ padārthah San. Kīṇchuddarmoparūḍgena Samsargatā vattīyam*
- 39) SRJ pp 138 139
- 40) SM on BP
- 41) Ibid
- 42) The different senses in which the term Avacchedaka is used cannot be brought together with the help of definition or a defining common property
- 43) Prof. Warnock on Austin PE

- 44) Prof White p 21
- 45) Ibid p 21
- 46) Ibid p 26
- 47) Ibid p 29
- 48) Ibid p 33, and the references of the writings of Prof Moore given there,
- 49) Ibid p 23
- 50) Ibid p 34
- 51) Ibid p 24
- 52) Ibid pp 32-33
- 53) Ibid p 34
- 54) Ibid pp 27
- 55) PE Vol I p 102
- 56) Ibid Vol I p 394
- 57) Nyaya-Kosaḥ p 27
- 58) Ibid p 604— *athavā sarve ye vyavaharā ahāravahārādayah tesam heturbuddhiḥ*
- 59) Op Cit pp 11 15
- 60) VEI p 527
- 61) KSU, TC etc
- 62) Sūtra 1 1 Just states that the said words are synonymous The writers on it point out that this spells out the disargument of the Nyāya philosophers with the Sāṃkhya philosophers Nevertheless they undertake a critical examination of the Sāṃkhya view
- 63) Taylor C BAP p 233
- 64) This may have as its consequence that in different cultural contexts common sense and ordinary language including the words that are philosophically intriguing would be different This would again have as its consequence gaps in communication It is doubtful if we may overcome such gaps by holding that what is at the core of the languages concerned is substantially identical But this is not the place to discuss the problem of gaps like communication gap, generation gap, cultural gap etc
- 65) White P E , Prof Strawson etc
- 66) Prof Mundle A critic of Linguistic Philosophy (OUP 190)
- 67) Statement and Inference pp 40 1
- 68) Vātsyāyana on the Sūtra
- 69) Vya J p 81
- 70) Upaskāra p 65
- 71) AG p 1620
- 72) S M
- 73) and 73(a) S M
- 74) AG p 1621
- 75) S M
- 76) So also with *pakṣatā hetvābhāsa* etc
- 77) Op cit p 273
- 78) Op cit 712
- 79) Vti p 528

कर्म और पुनर्जन्म

स्वामी आत्मानन्द

भारत की वसुधरा में उत्पन्न सकल दार्शनिक मतवादों की अपनी एक विशिष्टता रही है, जो विश्व के अन्य भू भागों में पैदा हुए मतवादों में नहीं दिखाई पड़ती। यह विशिष्टता है—इन समस्त भारतीय मतवादों का 'कर्म और पुनर्जन्म' के सिद्धांत पर विश्वास करना। यहाँ हम लोकायत या चार्वाक दशन की दशन की श्रेणी में नहीं ले रहे हैं। विश्व के प्राचीनतम साहित्य ऋग्वेद में हम जम परम्परा का उल्लेख मिलता है। इससे प्रतीत होता है कि जब से दार्शनिक चिंतन की किरण भारत के हृदयाकाश में विकिरित हुई हैं तब से कर्म और पुनर्जन्म का सिद्धान्त मुनुक रूप से गहीत और पोषित हुआ है। पुनर्जन्म के सिद्धांत पर विश्वास करनेवाले इन समस्त भारतीय मतवादों को हिंदू धर्म के व्यापक अभिधेय के अन्तर्गत रखा जा सकता है चाहे वे सनातनी हो या जन, बौद्ध हो या सिक्ख, वेदांती हो या शाक्त धव हो या गाणपत्य, आ्यसमाजी हो या ब्राह्म। बाहर के धर्म, जस—ईसाई और इस्लाम, पुनर्जन्म में विश्वास नहीं करते। पर पुनर्जन्म का सिद्धांत बुद्धिबुद्ध है। प्रस्तुत प्रबंध में प्रत्यक्ष, अनुमान और आगम प्रमाणों के बल पर हम यही सिद्ध करने का प्रयास करेंगे। यह सिद्धांत मसार को हिंदू धर्म की विशेष देन है। बाहर के धर्म जीवन की जिन समस्याओं का उचित समाधान नहीं दे पाते उनका हल, पुनर्जन्म और कर्म के सिद्धांत के बल पर, हिंदू धर्म पूरे तक के माथ प्रस्तुत करता है। और इन तर्कों में पूरी वज्रानिकता है, जैसा कि हम आग के विश्लेषण में अनुभव करेंगे।

पुनर्जन्म का सिद्धान्त इस तक पर खड़ा है कि मान एक जन्म इस जगत में व्याप्त वपम्य की भीमासा नहीं कर सकता। यदि हम इसी जीवन की सब कुछ मान लें, तो मनुष्य मनुष्य के बोध जो भेद दिखाई देता है उसकी भीमासा कैसे हो? कोई बुरा होता है, कोई भला, कोई कुरूप, तो कोई सुन्दर, कोई रोगी तो कोई स्वस्थ, कोई धनी, तो कोई निधन। इस विपमसा का क्या कारण है? यदि इसके उत्तर में कहा जाय कि ईश्वर ने जसा चाहा, वैसा बनाया तो यह कोई वैधानिक उत्तर नहीं हुआ। इससे तो ईश्वर में पक्षपात और विपम दष्टि का दोष लगेगा। यदि हम ईश्वर का विश्व का सजनहार मानते हैं और साथ ही उसे यायी, कृष्णामय जादि सम्बोधनों से युक्त करते हैं, तो ऐसा ईश्वर कुछ पर आ्याय कैसे कर सकता है? यह तो कोई समाधान ही न हुआ। इसी जीवन की सब कुछ मान लेने से यही दोष उपस्थित होता है। हिंदू धर्म को छोड़कर विश्व के अय धर्म इस समस्या का जो उत्तर देते हैं उसके पीछे न तो युक्ति का बल है न अनुभूति का। विज्ञान के पास भी इस प्रश्न का कोई उत्तर नहीं है।

पुनर्जन्म का सिद्धांत इस धारणा से प्ररित होता है कि जीवन प्रवाह का एक विशिष्ट लक्ष्य है और उस लक्ष्य की पाने के लिए ही जीवों को इस जीवन क्रम में म जाना पड़ता है। अय धर्म जीवन के लक्ष्य के सम्बध में जिस धारणा का पोषण वरत है वह मनुष्य की बुद्धि वृत्ति की सताप नहीं द सकती। एक मान हिंदू धर्म ही मानव जीवन के प्रयोजन की बुद्धिसम्मत व्याख्या प्रस्तुत करता है और कहता है कि

जीवन क्रम का एक निदिष्ट लक्ष्य है। पहले विज्ञान भी, भौतिकवादियों के समान, इस जीवन को आकस्मिक मानता था—उसके पीछे किसी लक्ष्य या उद्देश्य को देख नहीं पाता था। पर आज वह किसी भी घटना को आकस्मिक नहीं कहता। यदि कोई बात 'आकस्मिक' दिखाई देती है, तो केवल इसलिए कि हम उसके पीछे छिपे नियम को जानने में असमर्थ हैं। आज विज्ञान के बोध में 'आकस्मिकता' का मात्र इतना ही अर्थ है। इसी प्रकार, आज का विज्ञान जीवन को निरुद्देश्य नहीं मानता। जब चार्ल्स डार्विन ने श्रमविवास के सिद्धांत की घोषणा की थी, तब जीवविज्ञान के क्षेत्र में हलचल मच गयी थी। उन्होंने अपनी इस Theory of Evolution यानी श्रमविकास के सिद्धांत द्वारा जीवन के क्रम का समझने का प्रयास किया। उन्होंने इस जीवन प्रवाह का सूक्ष्म अध्ययन किया और इसमें एक क्रम देखा। उन्होंने घोषणा की कि विश्व में जितनी योनियाँ (species) दिखाई देती हैं, वे सब को सब एक श्रम से बंधी हैं, और इस श्रम को उन्होंने विकास का श्रम (process of evolution) कहकर पुकारा। अत्यंत स्थूल तौर पर यदि उनके इस श्रमविकास के सिद्धांत की चर्चा करें, तो वह कुछ ऐसा होगा —

(१) जीवन प्रवाह का प्रारम्भ 'अमोबा' (जीवाणुकोष) से होता है।

(२) यह जीवन प्रवाह विभिन्न यानियों का विकास करता हुआ मनुष्य-यौनि तक आता है।

(३) जीवन प्रवाह के एक यानि से दूसरी योनि में जाने के दो कारण प्रतीत होते हैं—एक तो survival of the fittest (सर्वोत्तम अतिजीविता अर्थात् जो सबसे योग्य हो, वह बचे) और दूसरा natural selection (प्राकृतिक निर्वाचन) या sexual selection (यौनि निर्वाचन)।

हम यहाँ पर aberrations (नियमभंग) का उल्लेख छोड़ दें, तब भी कई प्रश्न खड़े होते हैं। कल्पना करें कि हम डार्विन से ये प्रश्न पूछ रहे हैं और वे हम इसका उत्तर दे रहे हैं —

प्रश्न—डार्विन साहब, आपने कहा कि जीवन प्रवाह विभिन्न यानियों का विकास करता हुआ मनुष्य योनि तक आता है तो क्या वह वही रुक जाता है अथवा उससे भी आगे जाता है?

डार्विन—इसका कोई स्पष्ट उत्तर मेरे पास नहीं है।

प्रश्न—अच्छा, क्या आप इस जीवन प्रवाह का कोई लक्ष्य मानते हैं जिसकी प्राप्ति के लिए यह सारा विकासक्रम काम कर रहा हो?

डार्विन—ऐसा तो नहीं प्रतीत होता।

प्रश्न—चेतना (consciousness) के सम्बन्ध में आपकी क्या धारणा है?

डार्विन—विकास के क्रम में कहीं पर कुछ ऐसी परिस्थितियाँ आती हैं, जब अचानक चेतना उत्पन्न हो जाती है। वह आकस्मिक है।

प्रश्न—क्या आप मनुष्य के पुनर्जन्म में भी विश्वास करते हैं?

डार्विन—नहीं।

प्रश्न—जो महामानव दिखायी देते हैं, जैसे बुद्ध, ईसा आदि, वे तो सामान्य मनुष्यों से बहुत ऊपर उठे दिखायी देते हैं। क्या आपको अपने सिद्धांत की दृष्टि से इस अंतर का कोई कारण दिखायी देता है?

डार्विन—नहीं।

प्रश्न—मनुष्य मनुष्य में जो भेद और विषमता दिखायी देती है उसे आप कैसे समझाएँ?

डार्विन—इसका भी कोई स्पष्ट और समाधानकारक उत्तर मेरे पास नहीं है।

प्रश्न—यदि आप ऐसा मानते हैं कि सभी योनियाँ विकासक्रम से बंधी हुई हैं तो फिर मनुष्य भी विकास के नियमों और सिद्धांतों से बंधा होगा। इसका तात्पर्य यह हुआ कि मनुष्य प्रकृति के द्वारा बंधे और अपनी मर्जी से कुछ नहीं कर सकता?

डाविन—हाँ, सभी योनियाँ विकासक्रम के हाथों यत्र के समान हैं, प्रकृति के हाथों कठपुतली जैसे हैं। मनुष्य इसका अपवाद नहीं है।

प्रश्न—एक अंतिम प्रश्न और। अभीवा से मनुष्य तक आप कितनी योनियाँ (species) मानते हैं?

डाविन—यह मानने का सवाल नहीं, यह तो खोज का सवाल है। अभी तो मैं खोज में लगा हूँ। आप यह प्रश्न मेरे वाद में आनेवाले जीवशास्त्रियों से कीजिए। वे अधिक सही उत्तर दे सकेंगे।

पर आज का यह बीसवीं शताब्दी का विज्ञान भी इनमें से बहुतों प्रश्नों का समाधानकारक उत्तर नहीं दे पाता। फिर ऊपर मैं डाविन की दृष्टि से जो उत्तर दिये गये हैं उनमें से अधिकांश विज्ञान की तकनीकों की दृष्टि से गलत हैं, जैसा कि हम अभी देखेंगे। किंतु कमवाद और 'पुनर्जन्मवाद' ऐसे दो सशक्त हिंदू सिद्धांत हैं जो उपयुक्त सभी प्रश्नों का समाधानकारक उत्तर प्रदान करते हैं। भले ही विज्ञान की प्रयोगशाला में इन दोनों सिद्धांतों पर प्रयोग नहीं हुआ है, तथापि पुनर्जन्म की अनंत घटनाएँ अतीत और भविष्य के सपन-अंधकारमय परदे में एक छेद अवश्य कर देती हैं। इन दोनों सिद्धांतों का पुष्ट करनेवाले तक अकांक्ष्य हैं। चूंकि ये ममस्त प्रश्न एक दूसरे से सम्बंधित हैं, इसलिए इनको हम एक साथ ही चर्चा के लिए ले लेंगे।

हिंदू दत्तन जीवन प्रवाह को अनादि और अनंत मानता है। जीवन एक प्रवहमान नदी के समान है। हम एक स्थान पर खड़े होकर किसी नदी का देखते हैं। कितना भाग देख पाते हैं? सम्भव है—ती गज की सम्बाई मात्र को। उसके न पहलू का भाग दिखायी देता है, न बाद का। पर इसका मतलब यह नहीं कि नदी मात्र सौ गज लम्बी है। जहाँ से नदी का दिखना शुरू होता है, उसके पहले भी वही नदी है, पर आखें उस भाग को देख नहीं पाती। इसी प्रकार जहाँ तक नदी दिखायी दे रही है, उसके आगे भी वही नदी है, पर आखें अपनी दृष्टिबन्धिता की सीमा के कारण आगे के भाग को नहीं देख पाती। यह जीवन भी इसी प्रकार सतत प्रवहमान एक सरिता है। जिस दिन हम पैदा हुए, उसके पहले के भाग को और जिस दिन हम मृत्यु की गोद में जडश्य हो जाते हैं उसके बाद के भाग को हम नहीं देख पाते। पर इसका तात्पर्य यह नहीं कि वर्तमान जीवन के पहले यह जीवन नहीं था, या कि वर्तमान जीवन के बाद यह जीवन नहीं रहगा। दृष्टिबन्धिता की परिच्छिन्नता के कारण हम अतीत और आगामी जीवन को नहीं देख पाते। दृष्टिबन्धिता की यह परिच्छिन्नता के कारण हम अतीत और आगामी जीवन को नहीं देख पाते। दृष्टिबन्धिता की यह परिच्छिन्नता के कारण हम अतीत और आगामी जीवन को नहीं देख पाते। जो इस परदे को धोखा उठा लेने में समर्थ हैं, वे जीवन की निरंतरता को देख पाते हैं। उनके लिए काल के सीमा भेद समाप्त हो जाते हैं। किसी किसी के जीवन में यह परदा अपने आप कुछ समय के लिए अचानक हट जाता है और वे अतीत के जीवन को देखने में समर्थ हो जाते हैं। हमने ऐसी कई घटनाएँ सुनी और पढ़ी हैं, जहाँ एक छाटा सा बालक या बालिका अपने पूर्वजों की बातों का स्मरण करने लगती है और जाँच पड़ताल से उसकी बातें सत्य सिद्ध होती हैं। यदि जीवन में निरंतरता न होती, तो उस बालक या बालिका की बातें कैसे सत्य होती? आजकल जो लोग 'पैरा साइकालॉजी' (पैरा मनोविज्ञान) के क्षेत्र में विशेष रुचि रखते हैं, वे ऐसी घटनाओं को 'एक्स्ट्रा सेंसरी पर्सेप्शन' (इंद्रियातिरिक्त दर्शन) के नाम से पुकारते हैं। पर कोई नामकरण किसी बात का स्पष्टीकरण नहीं होता। यदि यही मान लें कि ऐसी घटना extrasensory perception (एक्स्ट्रा सेंसरी पर्सेप्शन) का परिणाम है तो प्रश्न उठता है कि उसी बालक या बालिका विशेष के साथ यह घटना क्यों घटी? फिर, यही घटना दुबारा किसी अन्य के साथ फिर से क्यों नहीं घटती? इन प्रश्नों के कोई समाधानकारक उत्तर नहीं है। अतः यह स्वीकार करने को बाध्य होना पड़ता है कि जीवन निरंतर है।

और पुँक्ति हिंदू दान जीवन प्रवाह को नित्य मानता है, इसलिए यह कहा है कि इन दोनो प्रवाह को गति बनुताचर हानी है। एक वृत्त के सम्बन्ध में यह नहीं बताया जा सका कि उनका नाश वहाँ से हुआ और अन्त नहीं हुआ? जीवविज्ञान प्रकारांतर से इनको को आर मकेत करता है। पर विनासवादी कहता है कि विनास का प्रवाह 'अमोबा' से शुरू होकर सीधे मनुष्य तक चला जाता और ऐसे प्रकार चलता रहगा, तो विज्ञान की दृष्टि से इस कथन में एक दोष है। विज्ञान कहता है कि मरने से कोई गति नहीं होती। यह विज्ञान का सिद्धांत है कि चलन रखा को यदि अनंत दूर तक चला गया तो यह चलन रखा नहीं रह जाती, बल्कि वृत्त का रूप ले लेती है। यह तो प्रकारांतर में हिंदू विनास का सिद्धांत का ही पुष्ट करने का सकत हुआ।

द्वारा बात जो सुनिश्चित हमारे समक्ष रखती है, यह यह कि 'विकास' कहने से ही 'मरना' का अर्थ होता है। यदि हम evolution (क्रमविकास) को स्वीकार करते हैं तो हम revolution (क्रमविनाश) को भी स्वीकार करना पड़ेगा। जब हम कहते हैं कि 'अमोबा' से चलन प्रवाह क्रमविकास हुआ है तो यह भी मानना पड़ेगा कि 'अमोबा' में कुछ क्रमकुपित हुआ है, विकास बिना विकासवादी के नहीं होता है। पर जीवशास्त्री यह नहीं बता पाते कि यह कुछ क्या है जो 'अमोबा' में आकर मनुष्य में गया है। बिना मरना की धारणा के विकास की धारणा ही बन नहीं सकती। विकास की ही स्वीकारना पर मरना की ही स्वीकारना अनिवार्य बात है।

सकता, वह अपनी गतिविधियों का साक्षी नहीं बन सकता, क्योंकि वह अपनी सहज प्रवृत्तियों के द्वारा परिचालित होता है। पर मनुष्य का मन इतना विकसित है कि वह अपनी क्रियाओं को समझने और पकड़ने में समर्थ होता है, वह माना स्वयं हटकर अपनी क्रियाओं को देख सकता है। यही उसकी विशेषता है। पर यह विशेषता आज उसमें सम्भावना के रूप में छिपी है। यह सम्भावना जितनी मात्रा में प्रकट होती है, उतनी ही मात्रा में मनुष्य अपने विकास क्रम का स्वामी होता जाता है और जिस दिन वह इस सम्भावना को पूरी तरह प्रकट कर लेता है उस दिन वह पूर्ण बन जाता है, कृष्ण बन जाता है, बुद्ध और ईसा बन जाता है रामकृष्ण बन जाता है, सत्य का साक्षात्कार कर लेता है। स्वामी विवेकानंद इस सम्बन्ध में कहते हैं—

Each soul is potentially divine. The goal is to manifest this divine within, by controlling nature external and internal"—प्रत्येक आत्मा अव्यक्त ब्रह्म है। बाह्य एवं अन्तः प्रकृति का वशीभूत करके इस अन्तः सत्य ब्रह्मभाव को व्यक्त करना ही जीवन का लक्ष्य है।'

वैज्ञानिक प्रबन्धों के प्रसिद्ध लेखक लियोनार्ड मनुष्य को इस सम्भावना को स्वीकार करते हैं और अपनी विख्यात पुस्तक 'The universe and Dr Einstein' में लिखते हैं कि मनुष्य अपनी इस सम्भावना से अपरिचित होने के कारण ही अशान्ति और दुःख का शिकार है। उनके अनुसार मनुष्य की noblest and most mysterious faculty (सबसे उदात्त और रहस्यमय क्षमता) है— the ability to transcend himself and perceive himself in the act of perception (अपने को लीन कर, दखने की क्रिया में अपने आपको दखने की सामर्थ्य)। मनुष्य की इसी क्षमता को हम धर्म की भाषा में 'साक्षीभाव' के नाम से पुकारते हैं। यही मनुष्य में निहित पूर्णता का, ब्रह्मभाव का प्रकट होना है। जब तक यह पूर्णता पूरी तरह से प्रकट नहीं हो जाती, तब तक मनुष्य बारम्बार जन्म ग्रहण करता है, और एक दिन जब वह अपने भीतर के पशुत्व का सम्पूर्ण दमन कर मन का स्वामी बन जाता है, तो महापुरुषों के समान पूर्ण बन जाता है। इस यही विकासक्रम की पूर्णता साधित होती है और जीवन प्रवाह, जो 'अमीबा' से—जीवाणुकोष से निकलकर लक्ष लक्ष योनियों में स होता हुआ बह रहा था, वक्त को पूरा कर लेता है और अपने लक्ष्य—पूर्णता के सामर्थ्य—में मिलकर विलीन हो जाता है। इसी को 'मुक्ति या 'माक्ष' की अवस्था कहते हैं।

हिन्दू दशन, विकासवादियों के समान, यह स्वीकार करता है कि 'अमीबा' से विकास का क्रम प्रारम्भ होता है। पर विकासवादी जैसा कि हमने ऊपर में देखा, यह नहीं समझ पाते कि विकास क्रम की पूर्णता किसमें है। व यह भी नहीं बता पाते कि पूर्णता प्राप्त या विलक्षण प्रतिभासम्पन्न मानव विकास-क्रम में से कसै पदा होता है। वे 'वैतना' की उत्पत्ति का भी कोई तार्किक कारण नहीं दे पाते। हिन्दू दशन इन सब प्रश्नों का उत्तर देते हुए कहता है कि यह जो मनुष्य की पूर्णता है अथवा यह जो 'वैतना' विकास के क्रम में अचानक कहीं पर प्रकट हो जाती है वह सब की सब उस 'अमीबा' में कमजबुद्धि है। मनुष्य के माध्यम से प्रकट होनेवाला यह ब्रह्मत्व, यह दिव्यत्व उसी 'अमीबा' के भीतर विद्यमान है। विकासक्रम का अर्थ है 'अमीबा' के भीतर निहित पूर्णता का अपने आपको प्रकट करने का प्रयास। इसी प्रयास में जीवन-प्रवाह एक योनि से दूसरी योनि में संचरित होता है। जब वहाँ भी पूर्णता पूरी तरह प्रकट नहीं हो पाती, तो उससे भी उच्चतर योनि में वह प्रमाण करता है। इस प्रकार मान्यो योनियों में से होता हुआ अन्त में यह जीवन प्रवाह मनुष्य योनि में प्रवेश करता है। वहाँ भी जब यह पूर्णता पूरी तरह अपने को अभिव्यक्त नहीं कर पाती, तो उस मनुष्य जीवन के नष्ट होने पर यह जीवन प्रवाह दूसरा मनुष्य जीवन धारण करता है। इस प्रकार यह पूर्णता अनन्त मनुष्य जन्मों के माध्यम से अपने को अधिकाधिक अभिव्यक्त करती रहती है। और एक दिन यह जीवन-प्रवाह ऐसी मनुष्य-योनि प्राप्त करता है, जहाँ अभिव्यक्ति के सारे बाधक

तत्त्व नष्ट हो जाते हैं और जो पूणता उस 'अमीबा' के भीतर फँद घी, वह पूरी तरह इस मनुष्य जन्म में अभिव्यक्त हो जाती है। सासा खरोडा वर्षों से बहता चला आ रहा जीवन प्रवाह अपने गन्तव्य को प्राप्त कर सायक हो जाता है। यही भुक्ति या मोक्ष की अवस्था है।

हिंदू दशन विकास का यह जो कारण बताता है वह विकासवादी के कारणों की अपेक्षा अधिक वैज्ञानिक है। हम ऊपर कह चुके हैं कि हिंदू की दृष्टि में विकास का कारण है—'अमीबा' में निहित पूणता का अपने आपको प्रकट करने का प्रयास। महर्षि पतंजलि अपने 'योगसूत्र' में कहते हैं—'जात्यंतरपरिणाम प्रकृत्यापूरात्' (४/२)—'एक यानि से दूसरी यानि में बदल जाना रूप (यह) जात्यंतर परिणाम प्रकृति की आपूरण क्रिया से होता है।' प्रकृति की आपूरण क्रिया का अर्थ है प्रकृति का स्वभाव। जसे, मेढ के कारण पानी बँधा हुआ है। पानी का बहाने के लिए हम और कुछ नहीं करना पड़ता, केवल उसमें बाधक मेढ को ताड़ भर देना पड़ता है और पानी अपने स्वभाव में बह जाता है। इसी प्रकार विकास में भी बहने का स्वभाव है, उस पूणता में अपने आपको अभिव्यक्त करने का स्वभाव है। इसके लिए केवल उसकी अभिव्यक्ति के रोडो को दूर भर कर देना होता है। इसका समझाते हुए पतंजलि भगवत् सूत्र (४/३) में कहते हैं—'निमित्तमप्रयोजक प्रकृतीनां वरणभदस्तु ततः क्षेत्रिकतः'—'सत् और असत् कम प्रकृति के परिणाम (परिवर्तन) के प्रत्यक्ष कारण नहीं हैं वरन् वे उनकी बाधाओं को दूर कर देनेवाले निमित्त मात्र हैं—जसे किसान जब पानी के बहने में रुकावट डालनवाली मेढ को ताड़ देता है, तो पानी अपने स्वभाव से ही बह जाता है।' यह पुनः म की ही व्याख्या है। जीवन प्रवाह का यही युक्तियुक्त आधार प्रदान करता है। पुनः म की स्थापना बिना जीवन की कोई साधकता नहीं रह जाती। यदि मनुष्य को केवल यही एक ज में मिला हो, तो उसमें और पशु में भेद करने का कोई प्रमाणी कारण नहीं रह जाता।

उपयुक्त सूत्र की व्याख्या करते हुए स्वामी विवेकानन्द कहते हैं—"प्राचीन योगियों का विकासवाद आज आधुनिक विज्ञान के शोध से अपेक्षाकृत जटिली तरह समझ में आ सकता है। फिर भी योगियों की व्याख्या आधुनिक व्याख्या से कहीं श्रेष्ठ है। आधुनिक मत कहता है, विकास के दो कारण हैं—यौन निर्वाचन (sexual selection) और क्लिष्ट अतिजीविता (survival of the fittest) पर ये दो कारण पर्याप्त नहीं मालूम होते। मान लो, मानव जान इतना उन्नत हो गया कि शरीर धारण तथा पति या पत्नी की प्राप्ति सम्बन्धी प्रतियोगिता उठ गयी। तब तो आधुनिक विज्ञानवेत्ताओं के मतानुसार मानवीय उन्नति प्रवाह रुक हो जायगा और जाति की मृत्यु ही जायगी। फिर इस मत के फलस्वरूप तो प्रत्येक अत्याचारी व्यक्ति अपने विवेक से छुटकारा पाने की एक युक्ति पा लेता है। ऐसे मनुष्यों की कमी नहीं जो 'दाशनि' नाम धारी बनकर जितने भी दुष्ट और अनुपयुक्त मनुष्य हैं (मानो यही उपयुक्तता अनुपयुक्तता के एकमात्र विचारक हैं) उन सबको मार डालकर मनुष्य जाति की रक्षा करना चाहते हैं। किन्तु प्राचीन विकासवादी महापुरुष पतंजलि कहते हैं कि परिणाम या विकास का वास्तविक रहस्य है—प्रत्येक व्यक्ति में जो पूणता पहले से ही निहित है, उसी की अभिव्यक्ति या विकास मात्र। वे कहते हैं कि इस पूणता की अभिव्यक्ति में बाधा हो रही है। हमारे अंदर यह पूणतारूप अनंत ज्वार अपने-बाने प्रकाशित करने के लिए सधप कर रहा है। ये सधप और होड़ केवल हमारे अज्ञान के फल हैं। ये इसलिए होते हैं कि हम यह नहीं जानते कि यह दरवाजा कैसे खोला जाय और पानी भीतर कस लाया जाय। हमारे पीछे जो अनंत ज्वार है वह अपने को प्रकाशित करेगा ही। वहीं समस्त अभिव्यक्ति का कारण है। केवल जीवन धारण या ईश्वर सुखी को चरिताय करने की चेष्टा इस अभिव्यक्ति का कारण नहीं है। ये सब सधप तो वास्तव में क्षणिक हैं अनावश्यक हैं, बाह्य व्यापार मात्र हैं। ये सब अज्ञान से पैदा हुए हैं। सारी हाड बंद हो जाने पर भी, जब तक हममें से प्रत्येक व्यक्ति पूण नहीं हो जाता तब तक हमारे भीतर निहित यह पूणस्वभाव हम ऊँचा

यहाँ पर कुछ प्रश्न खड़े होते हैं। पहला तो यह कि यदि विकासक्रम की गति को बतुलाकर माना जाय, तो एक दोष यह आता है कि जहाँ से जीवन प्रवाह शुरू हुआ था, वही फिर से घूम फिरकर आ गया। अतएव करोड़ों वर्ष तक बहने का कोई मतलब ही नहीं हुआ। इसका उत्तर यों दिया जाता है कि भले ही 'बर्तुलाकार गति' से सामान्य तौर पर यह भाव उठता हो कि वृत्त जहाँ से शुरू होता है, वहीं आकर समाप्त हो जाता है, पर गणित की भाषा में वृत्त के प्रारम्भिक और अन्तिम बिन्दु एक नहीं, दो हैं। इन दोनों को identical points (अभिन्न बिन्दु) न कहकर contiguous points (सम्पर्शी बिन्दु) कहा जाता है। और इन दोनों बिन्दुओं में वैसा ही अंतर है, जैसा प्रकाश के अभाव में होने वाले अंधकार एवं चोंधियाती रोशनी से उत्पन्न देखने की अक्षमता में। आखिरी न तो अंधकार में देख पाती हैं, न चोंधियाती रोशनी में। 'अमीबा' मानो वह अंधकार है, जो अपान की निपटता से जन्म लेता है। 'पूण मानव' वह बिन्दु है, जो ज्ञान की उत्कटता से प्रकट होता है। 'अमीबा' यदि असत, तमस या मृत्यु का बिन्दु है, तो 'पूण मानव' सत् ज्योति अथवा अमृत का। तभी तो ऋषि प्रायश्ना करते हुए कहते हैं—असतो मा सद्गमय', तमसो मा ज्योतिर्गमय', मृत्योर्मा अमृतं गमय'—असत से मुझे सत की ओर ले चलो', 'अंधकार से मुझे प्रकाश की ओर ले चलो', मृत्यु से मुझे अमृत की ओर ले चलो'।

दूसरा प्रश्न यह खड़ा होता है कि जब विकासक्रम सबको आगे ही आगे की ओर ठेक रहा है तो 'पूण मानव' के बिन्दु तक वह हम ठेलता ही रहेगा। अर्थात् उस स्थिति तक पहुँचने से पूर्व उसका ठलना बन्द नहीं होगा। ऐसी स्थिति में साधना का क्या तात्पर्य है? हम साधना क्यों करें? जब यह विकास प्रवाह अपनी स्वाभाविक गति से हमें लक्ष्य तक पहुँचाये बिना चकेगा नहीं, तो साधना किस बात के लिए की जाय? इस प्रश्न का ऐसा भी रूप हो सकता है कि क्या सब कुछ विकास प्रवाह के द्वारा बँधा नहीं है? क्या हम विकास की प्रक्रिया के हाथों वशपुतली नहीं हैं? क्या हम किसी प्रकार की स्वतन्त्रता प्राप्त है, जिससे कि हम कम कर सकें? क्या पुनर्जन्म में मनुष्य के अपने कम कारणीभूत हैं या कि वह विकास के अपरिवर्तनकारी नियमों द्वारा बँधा हुआ है?

इसके उत्तर में कहा जा सकता है कि मनुष्य योनि में प्रविष्ट होने से पूर्व तक विकासक्रम यांत्रिक और जैविक है पर मनुष्य-योनि में आते ही वह प्रमुखतः मानसिक हो जाता है। इसका अर्थ यह हुआ कि डाविन ने विकासक्रम को जो यांत्रिक और जैविक माना था, वह मनुष्योत्तर योनियों पर तो लागू होता है पर मनुष्य-योनि में उसका स्वरूप बदल जाता है। यहाँ आकर विकासक्रम मनुष्य को एक ऐसा परा प्रदान करता है जिसके भीतर मनुष्य स्वतन्त्र है और जिसका सही सही उपयोग करने पर वह विकास को समुचित दिशा प्रदान कर सकता है तथा अपने भीतर उसकी गति को तेज भी कर सकता है। साधना का यही तात्पर्य है। यही कमवाद है। उदाहरणार्थ हम प्रवाह में बहने वाले एक तिनके को ले लें। यह तिनका एक न एक दिन सागर में जाकर मिलेगा ही, यह सत्य है, पर यदि उसे अपने भरोस दबा दिया जाय, तो पता नहीं कितना समय उस समुद्र तक पहुँचने में लग जाय। वही जाकर अटक गया, तो वही कई दिनों तक पड़ा रह गया। फिर हवा के झोके से बड़ा से निकला, तो और कहीं जाकर अटक गया। इस प्रकार अटकते और बहते उसे समुद्र तक जाने में न जाने कितने दिन लग जायें? अब कल्पना करें कि कोई उस तिनके के अटकाव को लगातार दूर करता जाता है, तो ऐसी दशा में वह तिनका अपेक्षाकृत बचपन समय में सागर में जा मिलेगा। वस कम या साधना अटकाव को दूर करने की प्रक्रिया है। सामान्य रूप से विकास का प्रवाह अपनी स्वाभाविक गति से हमें 'पूण मानव' के बिन्दु तक ले जायगा सही, पर न जाने रास्ते में कितने अटकाव हैं और हम अटकते-भटकते न जाने कब वहाँ तक पहुँचेंगे? साधना हमारी इन बाधाओं को दूर करती है और विकास को दिशा एवं गति प्रदान करती है। आज का जीवविज्ञान

प्रकारांतर से इस बात की पुष्टि करता है। जूलियन हक्सले अपने उपयुक्त लेख (पृष्ठ २५२) में मनुष्य के सम्बन्ध में कहते हैं—

‘It is only through possessing a mind that he has become the dominant portion of this planet and the agent responsible for its future evolution, and it will be only by the right use of that mind that he will be able to exercise that responsibility rightly. He could all too readily be a failure in the job, he will succeed only if he faces it consciously and if he uses all his mental resources—of knowledge and reason, of imagination sensitivity and moral effort’—‘मनुष्य मन से युक्त है और इसीलिए वह इस ग्रह का प्रभावो अग्र हो गया है तथा उसके भावी विकासक्रम के लिए उत्तरदायी बन बन गया है, वह अपने उस मन के सम्यक् उपयोग के द्वारा ही अपने उस उत्तरदायित्व को सही ढंग से निभाने में समर्थ होगा। वह इस कार्य में एकदम असफल भी सिद्ध हो सकता है, वह सफल तभी होगा, जब वह सजग होकर उसका सामना करेगा और अपने ज्ञान और विवेक, कल्पनाशक्ति और संवेदनशीलता तथा नैतिक प्रयास रूप समस्त मानसिक शक्तों का उपयोग करेगा।

मन का सम्यक् उपयोग ही साधना है। अपने ज्ञान और विवेक कल्पनाशक्ति और संवेदनशीलता तथा नैतिक प्रयास रूप मानसिक शक्तों का उपयोग ही साधना है। जूलियन हक्सले अनजान में ही साधना की वैज्ञानिक व्याख्या प्रस्तुत कर देते हैं। इसमें सुंदर और सटीक साधना अथवा कमवाद की परिभाषा और क्या हो सकती है? इसका तात्पर्य मानो यह हुआ कि सामान्य गति से चलने पर विकास प्रवाह जितनी दूरी २०० वर्षों में तय करता, साधना के द्वारा, मन के सम्यक् उपयोग से वह उतनी दूरी २० वर्षों में ही तय कर ले सकता है।

इस पर कोई कह सकता है कि लक्ष्य पर पहुँचने की जल्दी क्यों की जाय? क्या न प्रवाहपतित तिनके की भाँति रहा जाय? इसका उत्तर यह है कि मनुष्य के स्वभाव में ही यह क्षीघ्रता की प्रवृत्ति छिपी है। उसकी यह प्रवृत्ति उसकी क्रियाओं में झलकती है। वह अपने प्राणों को खतरे में डालकर सड़क को पार करेगा, रेलगाड़ी या बस या टाम में वह सबसे पहले चढ़ने और उतरने की कोशिश करेगा। सबसे आगे जाने का भाव उसकी हर क्रिया में परिलक्षित होता है। यह एक लक्ष्य की ओर उसकी गति पर भी लागू होता है।

विकासक्रम के सद्भन में एक प्रश्न और किया जा सकता है। अच्छा, इस विश्व में तो कोटि-कोटि जीव दिखायी देने हैं। इसका अर्थ यह हुआ कि अमीबा भी कोटि-कोटि हाथ और रहे होंगे। तो यह बताओ कि ये कोटि कोटि अमीबा कहाँ से और कैसे पैदा हुए और यह ब्रह्म, यह पूणता उन अमीबों में कब कैसे और क्यों समा गयी? इस प्रश्न का उत्तर देते हुए हिन्दू दशन कहता है—“मुझे नहीं मालूम।”

पुनर्जन्म के सिद्धान्तिक पक्ष को, इस प्रकार वैज्ञानिक दृष्टि से पुष्ट कर अब हम उसके व्यावहारिक पक्ष पर थोड़ा चिन्तन करें। यह व्यावहारिक पक्ष कम का पक्ष है। कम और पुनर्जन्म का एक दूसरे के साथ अविच्छेद्य सम्बन्ध है। हमारा वर्तमान जन्म हमारे पिछले जन्म के कर्मों के द्वारा नियंत्रित होता है तथा हमारा आगामी जन्म वर्तमान जन्म के कर्मों के द्वारा नियंत्रित होगा। कम के सिद्धान्त के बिना पुनर्जन्म का सिद्धान्त नहीं टिक पाता। फिर, हम उसके बिना जगत के वैषम्य को भी व्याख्या नहीं कर पाते। मनुष्येतर योनियों की विषमता तो जीवन प्रवाह में ही छिपी है पर मनुष्य मनुष्य का जन्म केवल जीवन प्रवाह पर नहीं छोड़ा जा सकता, क्योंकि मनुष्येतर योनियाँ में सहजवृत्ति (instinct) प्रधान है, जबकि मनुष्य में बुद्धिवृत्ति (intellect)

की प्रधानता होती है। सहजवृत्ति से सम्पन्न क्रियाओं (instinctive activities) से कोई सरकार पदा नहीं होता, पर बुद्धिवृत्ति से युक्त क्रियाओं का मन पर सस्कार पड़ता है। और मनुष्य तो बुद्धिवृत्ति से युक्त क्रियाएँ ही करता है। केवल पागल ही इसके अपवाद हैं। हम जो भी कम करते हैं, वह सूक्ष्म रूप धारण कर अतः करण में सस्कार के रूप में बना रहता है। कोई भी कम नष्ट नहीं होता। सामान्य से सामान्य कम भी सस्कार के रूप में अवशिष्ट रह जाता है। यह कम सस्कार कम के बाहरी रूप के अनुसार नहीं बनता, वह तो कम के पीछे की भावना के अनुसार बना करता है। उदाहरणार्थ, शल्य चिकित्सक (सर्जन) की मेज पर छुरी पड़ी है। एक डाकू अचानक घुस आता है और उस छुरी से एक का हाथ काट लेता है तथा उसके पाम जो भी पैसा है, उसे लूट लेता है। कुछ समय बाद वहाँ एक मरीज आता है, जिसके हाथ में विषाक्त व्रण हो गया है और उसके प्राण बचाने के लिए सर्जन उसी छुरी से उसका हाथ काट देता है। अब ऊपर की दृष्टि से देखें, तो ये दोनों कम समान दिखते हैं। दोनों ही दशाओं में एक ही छुरी के द्वारा हाथ काट दिया जाता है। तो क्या दोनों का फल भी एक होगा? नहीं। पहले व्यक्ति को—डाकू को—दण्ड मिलेगा, जबकि सर्जन को पुरस्कार। यह जो फल का अंतर हुआ, उसका कारण है कर्मों के पीछे की भावना का अंतर। डाकू के कम के पीछे व्यक्ति के प्राण हरने की भावना है, जबकि सर्जन के कम में व्यक्ति को बचाने की। पहला दुःख देना चाहता है और दूसरा सुख। बस, कम के पीछे की भावना ही कम सस्कार को जन्म दिया करती है। कोई व्यक्ति अपने का चालाक समझकर दुनिया के सभी लोगों को छल सकता है, पर अपने आपको नहीं छल सकता। ऊपर से वह कोई ऐसी नियाँ कर सकता है, जो निस्वार्थ दिखती हो, पर उसका अंतःकरण ठीक जानता है कि क्रिया के पीछे कौन सी भावना काम कर रही है। हमारा यह मनायन इतना sensitive (संवेदनशील) और precise (सूत्रा) है कि तनिक सा स्पर्दन भी उसमें recorded (अंकित) हो जाता है। हम भले ही कभी कभी अपने का भी छलने की कोशिश करें, पर वास्तव में हम कभी भी स्वयं को छल नहीं पाएँगे। भले ही हम अपने मन की भुलावा देकर कोई अनुचित काम कर लें, पर इस काम का जो सस्कार शेष होगा, उसमें हमारी यथार्थ भावना का ही अंकन होगा, दिखाऊँ भावना का नहीं।

जैसे कर्मों के सस्कार बना करते हैं, वैसे ही मन में उठनेवाले विचारों के भी सस्कार बनते हैं। अतःकरण में जहाँ पर ये सारे सस्कार जाकर इकट्ठा होते हैं, उसे 'चित्त' कहा जाता है। चित्त में जैसे जन्म में बनने वाले सस्कार जाकर जमा हो जाते हैं, वैसे ही जन्म-जन्मांतर में बने सस्कार भी संचित रहते हैं। कल्पना कीजिए कि एक व्यक्ति आज मृत्यु के मुख में चला गया। मरने में ठीक पहले उसके चित्त में स्थित सस्कारों का एक प्रबल भाग मानो चित्तस्थी काप से अलग हो जाता है। यह अलग हुआ सस्कार समूह ही 'प्रारब्ध' के नाम से परिचित होता है, जो मनुष्य के थपले जन्म का कारण बनता है। चित्त में बाकी जा सस्कारसमूह बचा हुआ है, उसे 'संचित' कहकर पुकारते हैं। 'प्रारब्ध' के द्वारा नया जन्म प्राप्त होने पर उस नये जन्म में जो सस्कार बनते जाते हैं, उनको 'क्रियमाण' कहते हैं। इन प्रकार कम सस्कारों की ये तीन श्रेणियाँ हुई—संचित, प्रारब्ध और क्रियमाण। प्रारब्ध से नया शरीर मिलता है और प्रारब्ध के जीण हाँ जाने पर शरीर की मृत्यु हो जाती है फिर उस समय शरीर चाहे शशवावस्था में रहे, किशोरावस्था में या तरुणावस्था में। हम यह नहीं जान पाते कि प्रारब्ध क्या जीण हाँगा, इसलिए किसी की मृत्यु कच्ची उम्र में होने पर हम कह दिया करते हैं—'उसकी ज्वाल गीत हो गयी।' पर तब की शब्द से देखें, तो अकाल मृत्यु नाम की कोई वस्तु नहीं है। जो भी मृत्यु होती है वह काल में ही होती है। हमें प्रारब्ध का पता नहीं चलता, इसीलिए काल को अकाल कह दिया करते हैं। पाँच मप का कोई स्वरूप बालक अचानक चल गया, तो हम उसकी मृत्यु को 'अकाल' का विशेषण लगाएँगे। एक चिन्तितक जब

उसके रोम को पकड़ने में समर्थ न होगा, तो वह होगा कि हृदयगतिक के रुकने से बालक की मृत्यु हुई। पर एक ज्ञानी यह देखेगा कि उसके प्रारम्भ के समाप्त होने के कारण वह चल बसा।

पुनर्जन्म का सिद्धांत शरीर और मन से भिन्न, और उन दोनों से परे आत्मतत्त्व की सत्ता को स्वीकार करता है। भले ही आत्मा के सम्बन्ध में विभिन्न भारतीय दशन भिन्न भिन्न मत का पोषण करते हों, पर इस सम्बन्ध में वे सभी एकमत हैं कि आत्मा शरीर और मन से परे है। शरीर और मन जड़ है—शरीर स्थूल जड़ है, तो मन सूक्ष्म जड़ है पर आत्मा चैतन्यवान है। जड़ता की स्थूलता और सूक्ष्मता की कसौटी यह है कि स्थूल जड़ आत्मा के चैतन्य को प्रतिबिम्बित नहीं कर पाता, जबकि सूक्ष्म जड़ इस चैतन्य को प्रतिबिम्बित कर सकता और करता है। घूल कीचड़ से सना काँच जैसे रोशनी को फँक नहीं पाता, पर वही साफ सुथरा हो जाने पर जैसे रोशनी को पूरी माना में प्रतिफलित करता है, उसी प्रकार वासनाओं से गन्ना हुआ मन आत्म ज्योति को विशेष रूप से प्रतिफलित नहीं कर पाता, पर जब वह शुद्ध हो जाता है, तो आत्म ज्योति को इस प्रकार प्रतिफलित करता है कि वह आत्मरूप ही हो जाता है, जैसे स्फटिक के आगे किसी रंगविशेष का फूल रख देने से स्फटिक उसी रंग का हो गया दिखायी देता है। देह और मन का बोध हमें होता है, उनके परिवर्तन का हम अनुभव करते हैं। आत्मा वह है, जो मन और देह के परिवर्तनों का अनुभव करता है और इसलिए जो स्वयं अपरिवर्तनशील है। जैसे, हम नदी के किनारे खड़े होकर बहते हुए जल को देखते हैं। जल का परिवर्तन इसलिए दिखायी देता है कि हम उसकी तुलना में अपरिवर्तनशील तट पर खड़े हो उसका परिवर्तन देखते हैं। सिनेमा में हम परदे पर एक कहानी को प्रतिफलित होते देखते हैं। पीछे देखें, तो छोटी छोटी फिल्म सीन बेग से घूमती दिखायी देती हैं। अलग अलग फिल्म को देखें, तो उनमें कोई श्रृंखला या कहानी नहीं दिखती। पर जब इन्हीं अलग-अलग टुकड़ों को तीव्रता से घुमाकर परदे पर प्रतिफलित करते हैं, तो एक कहानी दिखायी देती है। यदि परदा स्थिर न हो हिलता झुलता रहे, तो कहानी ठीक से दिखायी नहीं देती। इसी प्रकार देह और मन के परिवर्तनों को एक में ग्रुपकर एक अप्रभूण कहानी प्रस्तुत करने वाला जो स्थिर परदा है उसे हम आत्मा कहते हैं। यह आत्मा अपरिवर्तनशील है, और जो अपरिवर्तनशील होता है, वह अविनाशी होता है। अविनाशी वही हो सकता है, जो सर्वव्याप्त हो। मत आत्मा सबव्यापी है।

अब यदि आत्मा सबव्यापी है, तो मनुष्य के मरने पर क्या होता है? हिन्दू दर्शन ने तीन शरीर माने हैं। एक तो यह ऊपर पीछनेवाला स्थूल शरीर है। इसके पीछे अंत करण की वृत्तियाँ और तन्मात्राओं से बना सूक्ष्म शरीर है तथा इसमें भी पीछे सचित्त सत्कारो का कोष स्वरूप कारण शरीर है। जैसे स्थूल शरीर क्रियमाण सत्कारो का वाहन है, वैसे ही सूक्ष्म शरीर प्रारब्ध सत्कारो का और कारण शरीर सचित्त सत्कारो का। सूक्ष्म शरीर को ही बीतचाल की भाषा में मन या अन्त करण कह देते हैं। इसे लिंग शरीर के नाम से भी पुकारते हैं। स्थूल शरीर, जैसा कि हमने कहा स्थूल जड़ है, वह आत्म-ज्योति को प्रतिफलित नहीं कर पाता तथा सूक्ष्म शरीर या मन सूक्ष्म जड़ है। आत्मा सबव्यापी और विभू होने के कारण शरीर में बीत प्रोत रूप से बिद्यमान है। शरीर के मरने के बाद जो आवागमन की क्रिया होती है, वह आत्मा में नहीं बल्कि सूक्ष्म शरीर में होती है। जैसे एक घड़े को उठाकर हम दूसरे स्थान में ले जायें तो इससे उस पड़े के भीतर का आकाश नहीं चलता, पर पड़े के चलने के कारण उस घटाकाश पर भी चलने का व्यवहार हो जाता है, उसी प्रकार स्थूल शरीर के नाश के बाद सूक्ष्म शरीर कारण शरीर के साथ दूसरी देह में आना जाना करता है, आत्मा नहीं। पर चूँकि आत्मा उसमें व्यापक रूप से स्थित है, इसलिए उस पर भी सूक्ष्म शरीर की क्रिया का व्यवहार कर दिया जाता है। वस्तुतः आत्मा में किसी प्रकार की क्रिया नहीं होती। सूक्ष्म शरीर आत्मा के चैतन्य को प्रतिबिम्बित करता है और इसलिए वह

आत्मा के समान ही चेतन मालूम पड़ता है, यह हम ऊपर कह चुके हैं। जब हम आत्मा को सूक्ष्म शरीर की उपाधि से युक्त करते हैं, तो उसे 'जीवात्मा' कहकर पुकारते हैं। वास्तव में कर्तारपन और भोक्तापन सूक्ष्म शरीर में होता है और चूँकि अनान दशा में यह सूक्ष्म शरीर आत्मा से सम्बद्ध मान लिया जाता है, इसलिए जीवात्मा ही कर्ता और भोक्ता उपाधियों से युक्त होता है। पाप-मुष्ण इसी जीवात्मा को लगते हैं। कर्मा कं सस्कार इसी सूक्ष्म शरीर में आकर लगते हैं। एक स्थूल शरीर के नष्ट होने पर यह सूक्ष्म शरीर अपने भोग के लिए, अपने सस्कारों के अनुसार, एक नये स्थूल शरीर की रचना करता है, जिसे हम पुनर्जन्म की प्रक्रिया कहते हैं।

हमने देखा कि आत्मा सबव्यापी और विभु है। प्राणवत्ता और चैतन्य आत्मा का धर्म है। उसे अग्नि का धर्म है ताप, वैसे ही आत्मा का धर्म है चैतन्य, प्राणवत्ता। पर आत्मा का यह धर्म अतत्करण के माध्यम से ही प्रकट होता है। जैसे, विद्युत् का एक धर्म है प्रकाश, पर यह धर्म तभी प्रकट होता है, जब उसे लट्टू (बल्ब) आदि का माध्यम प्राप्त होता है। जहाँ भी और जिसमें भी अतत्करण होगा, या अत्यंत सरल शब्दों में कहें, मनोयत्र होगा, वही यह चैतन्य प्रकट होगा प्राणवत्ता प्रकट होगी। अतत्करण को सहज सामान्य रूप से समझने के लिए 'मन' शब्द का उपयोग किया जा सकता है। जहाँ भी और जिसमें भी इस मनोयत्र की क्रिया होती है, वहाँ और उसमें आत्मा के चैतन्य का प्रतिबिम्ब पड़ने का कारण हम उसे 'जीवित' या 'प्राणयुक्त' या 'चेतन' कहकर पुकारते हैं। और जहाँ मन की क्रिया नहीं है, उसमें आत्मा का चैतन्य भी प्रकट नहीं होता, इसलिए उसे हम 'निर्जीव' या 'प्राणहीन' या 'जड़' कहकर सम्बोधित करते हैं। हम मिट्टी के डेले या पत्थर के टुकड़ों को 'निर्जीव' या 'जड़' कहते हैं, क्यों? इसलिए कि उसमें मन की क्रिया को प्रकट करने का साधन नहीं। अतएव उसमें चैतन्य आवृत है या ठका हुआ है। पापान में मनोयत्र का स्पन्दन नहीं होता, अतत्करण की स्फुरण नहीं होती, इसलिए उसमें आत्मचैतन्य का प्रतिबिम्ब भी नहीं पड़ता और इसीलिए उसमें चेतनता नहीं प्रकट हो पाती। वनस्पति में यह मन या अतत्करण कुछ मात्रा में प्रकट है, अतः वहाँ प्राण की क्रिया दिखायी देती है। प्राणियों में यह मन अधिक स्पन्दनशील है और मनुष्य में जाकर तो इस मनोयत्र का परिपूर्ण विकास ही साधित होता है। यह अतत्करण मानव में इतना विकसित हो जाता है कि एक दिन वह आत्मा की परिपूर्ण चैतन्य ज्योति को प्रतिबिम्बित कर देता है, जैसा कि हम ऊपर कह ही चुके हैं।

अब हम मृत्यु की प्रक्रिया को समझ लेंगे। यह शरीर तब तक जीवित रहता है, जब तक उसके भीतर यह मन, यह अतत्करण, यह सूक्ष्म शरीर विद्यमान है, ज्योति उसी के माध्यम से शरीर में आत्मचैतन्य का प्रतिबिम्बित होता है। जब यह मनोयत्र (यानी सूक्ष्म शरीर) इस स्थूल शरीर से अपनी क्रिया समेट लेता है और कारण शरीर पर आरुढ़ हो शरीर में निबन्धन जाता है, तो इसके अभाव में आत्मचैतन्य का प्रतिबिम्बित होना बंद हो जाता है, यानी आत्मा का चैतन्य धर्म अपने को प्रकट करनेवाले यत्र के अभाव में पुनः प्रच्छन्न या आवृत हो जाता है। जैसे बल्ब के भीतर फिलामेंट के टूटने पर, विद्युत् के रहते हुए भी उसका प्रकाश-धर्म प्रच्छन्न हो जाता है वैसे ही। ऐसी दशा में यह शरीर 'निर्जीव' या 'प्राणहीन' या 'जड़' कहकर धोषित होता है, और यही मृत्यु की अवस्था है। ऐसी बात नहीं कि मृत शरीर में से आत्मा चला जाता हो। आत्मा तो सबव्यापी है, विभु है, वह भला कहाँ जायगा? हाँ, उसके चैतन्य को प्रकाशित करनेवाला 'अतत्करण' नामक यत्र अवश्य चला जाता है। इसीलिए कह देते हैं कि जीवात्मा शरीर को छोड़कर चला गया। जीवात्मा और आत्मा इन दो शब्दों का अभेद हम ऊपर स्पष्ट कर ही चुके हैं। इस 'जीवात्मा' को ही 'जीव' भी कहा जाता है। 'जमीन' इसी जीव का प्रथमसमुचित रूप है।

मीता मे 'मृत्यु' और 'पुनज'म' की उपमा व्यक्ति के जीण वस्त्र त्यागने और नये वस्त्र पहनने से दी गयी है। वहाँ (२/२२) कहा गया है—

वाससि जीर्णानि यथा विहाय

नवानि गृह्णाति नरोऽपराणि ।

तथा शरीराणि विहाय जीर्ण-

ययानि सयाति नवानि देही ॥

—'जैसे मनुष्य फटे पुराने कपड़ा को त्यागकर अथ नये कपड़े पहन लेता है, वैसे ही यह शरीरी आत्मा भी जीण शरीरो को छोड़कर अथ नये शरीरो में प्रवेश कर जाता है।' इसी प्रकार महाभारत पुनज में भी उपमा नये घर में प्रवेश करने से देता है। वहाँ शान्तिपर्व के १५वें अध्याय में आया है—

यथा हि पुरुष शाला पुन सम्प्रविशेन्नवाम् ।

एव जीव शरीराणि तानि तानि प्रपद्यते ॥ ५७ ॥

देहान् पुनरागन् उन्मृष्य नवान् सम्प्रतिपद्यते ।

एव मृत्युमुखं प्राहुज्जना ये तत्त्वदर्शिन ॥ ५८ ॥

—'जैसे मनुष्य बारम्बार नये घरों में प्रवेश करता है उसी प्रकार जीव भिन्न भिन्न शरीरो को ग्रहण करता है। पुराने शरीरो को छोड़कर नये शरीरा को अपना लेता है। इसी को तत्त्वदर्शी मनुष्य मृत्यु का मुख बताते हैं।' पर श्रीमद्भागवत और बृहदारण्यक उपनिषद् में मरणात्तर-मति के लिए जीव का उदाहरण दिया गया है। भागवत के दसवें स्कन्ध में कहा है— यथा तृणजलूकव जेही कमगति गत— जसे जाक किसी अगले तिनके को पकड़ लेती है तब पहले के पकड़े हुए तिनके का छाडती है, वैसे ही जीव भी अपने कम के अनुसार भिन्न भिन्न गतियों को प्राप्त होता है।' बृहदारण्यक उपनिषद् का कहना है— यथा तृणजलामुका तृणस्या त गत्वा अयम् आरुमन् आनम्य आत्मानम् उपसहसति— 'जिस प्रकार जाक एक तृण के अंत में पहुँचकर दूसरे तृणरूप आश्रय को पकड़कर अपने को पहले तृण से सिकोडकर अलग कर लेती है, इसी प्रकार यह आत्मा शरीर के नाश होने के समय अनजान रीति से दूसरी देह का आश्रय करने में पश्चात् पूर्व देह से अपने आपको समेट लेता है।' अब, वस्त्र और घर का उदाहरण तो समझ में आता है, पर जीव का उदाहरण एक नयी कठिनाई प्रस्तुत करता है। जाक को चलने के लिए आगे का भी तिनका चाहिए और पीछे का भी। तो क्या इसका तात्पर्य यह है कि देही को, जीव को, मृत्यु से पूर्व ही एक नया शरीर चाहिए? यदि ऐसा हो, तो लाख करोड़ों सूक्ष्म शरीर एक साथ तैयार कहाँ मिलेंगे? प्रतिफल भिन्न भिन्न मोनिया ने असंख्य शरीर नष्ट हो रहे हैं, तो इन सबके लिए नये शरीर भी पहले से तैयार चाहिए। फिर इन असंख्य सूक्ष्म शरीरो का बनाकर कहाँ पर रखा जाय, क्योंकि स्थूल शरीर तो जीव के गम में प्रवेश करने के बाद ही तैयार होता है? उपयुक्त दोनों दृष्टांता की संगति कस बिठायी जाय? शरीरात्तर प्राप्ति का सही ऋम किस समझा जाय?

इस पर आचार्य शंकर ने ब्रह्मसूत्र पर अपने शारीरक भाष्य में अच्छी तरह विचार किया है। उन्होंने अनेक प्रमाणों से यह सिद्ध किया है कि शरीरात्तर ग्रहण न तो देह त्याग से पूर्व होता है न वस्त्र की तरह तत्काल ही। वह तो उपनिषदों में वर्णित पञ्चामि क्रम से होता है। स्वर्ग, पञ्चय, पृथ्वी, पुरुष और स्त्री ये पाँच अग्निर्वाँ हैं जिनमें से होकर जीव को शरीर छाडने के उपरांत जाना पड़ता है तब कही उस अगला शरीर प्राप्त होता है। स्वर्ग का तात्पर्य है चन्द्रलोक से। चन्द्रमा मन का देवता है। श्रुति कहती है—'चन्द्रमा मनसो जात'—'चन्द्रमा मन से उत्पन्न हुआ है। इसका अर्थ यह है कि मन का चन्द्रमा से सतत सम्बन्ध बना हुआ है। जब मनुष्य की मृत्यु होती है, तो उसका स्थूल शरीर यही नष्ट हो जाता है

पर सूक्ष्म शरीर, जिसे हम साधारणतया मन कहकर अभिहित कर दिया करते हैं, कारण शरीर के साथ ऊर्ध्वलोक में गमन करता है। इसी को हम 'जीव' कहकर पुकारते हैं, यह जीव ऊर्ध्वलोक स वर्षों के द्वारा पृथ्वी पर पतित होता है और किसी वनस्पति में समा जाता है। पुरुष के उस वनस्पति के भक्षण करने पर जीव पुरुष में आ जाता है और उसके शुक्र के माध्यम से स्त्री में प्रवेश करता है। स्त्री के गर्भ में पुरुष का बीज जब स्त्री के रज से संयुक्त होता है, उसी क्षण जीव की माता के गर्भ में अपने अपने स्थूल शरीर का बीज प्राप्त हो जाता है जो बाल में विकसित होकर प्रसव मार्ग द्वारा गर्भ से बाहर आता है। गर्भ में इस जीव को पिता के शुक्र से पिता के तथा माता के रज से माता के कुछ शारीरिक और मानसिक संस्कार प्राप्त होते हैं, जिसे हम आधुनिक मनोविज्ञान की भाषा में hereditary transmission (आनुवंशिक जम) कहते हैं। जब वह गर्भ से बाहर निकलकर नम्र शिशु विकास को प्राप्त होता है तो अपने संस्कारों को लेकर तो बढ़ता ही है, साथ ही उस पर माता और पिता के संस्कारों की भी छाप होती है। माता और पिता के साथ वरसा के घनिष्ठ सम्पर्क से उनकी आदतों की छाप भी सतान पर लग जाया करती है। जीव के द्वारा विशिष्ट माता पिता का यह जो चुनाव है, वह भी उसके 'प्रारब्ध' के द्वारा ही नियंत्रित होता है। इस प्रारब्ध को हम सामान्य भाषा में 'भाग्य' कह दिया करते हैं। पर 'भाग्य' शब्द से ऐसा कुछ सूचित होता है जिसमें परवशता हो, जिसमें वैज्ञानिकता नाम की कोई वस्तु न हो। पर ऐसी बात नहीं। प्रारब्ध की यह प्रणाली पूरी तरह वैज्ञानिक है।

पहले जीवशास्त्री मनुष्य, मनुष्य के बीच अंतर को आनुवंशिकता और वातावरण के सिद्धांत के बल पर प्रतिपादित किया करता था, पर आनुवंशिकता के सिद्धांत के बल पर अति सामान्य बातें ही समझायी जा सकती हैं। आधुनिक जीवशास्त्र प्रातिभबुद्धि या मद्बुद्धि बालक के जन्म का कोई सतोष जनक स्पष्टीकरण नहीं दे सकता। शिशु के जन्म में वह आकस्मिकता को ही प्रधान मानता है। जूलियन हक्सले 'What Dare I think' नामक अपने ग्रन्थ में लिखते हैं—

Egg and sperm carry the destiny of generations The egg realizes one chance combination out of an infinity of possibilities, and it is confronted with millions of pairs of sperms, each one actually different in the combination of cards which it holds Then comes the final moment in the drama—the marriage of egg and sperm to produce the beginning of a large individual Here too it seems to be entirely a matter of chance which particular union of all the millions of possible unions shall be consummated One might have produced a genius another a moron and so on

— रज और शुक्र बीजों के भाग्य का नयन करते हैं। रजकण अनन्त सम्भावनाओं में से आकस्मिक रूप से किसी एक समवाय के सम्मुखीन होता है और वह लक्ष-लक्ष शुक्र युग्मों से घिर जाता है। इनमें से हर शुक्र-युग्म दूसरे से सदा भिन्न होता है। सब नाटक का अन्तिम क्षण उपस्थित होता है, जब रजकण और शुक्र कण एक विशाल व्यक्तित्व के प्रारम्भ को उत्पन्न करने के लिए परस्पर विवाहित हो मिलित होते हैं। यहाँ भी यह पूर्णतः संयोग ही की बात है कि सम्भावित लक्ष लक्ष जोड़ों में से कौन-सा जोड़ा विवाह की साधकता को प्राप्त करेगा। एक जोड़ा सम्भवतः एक प्रातिभबुद्धि को जन्म दे सकेगा, दूसरा एक मद्बुद्धि को 'आणि आणि'।

अब जूलियन हक्सले के समान यह मानना कि एक प्रातिभबुद्धि अथवा मद्बुद्धि का जन्म शुक्र और रज के मात्र आकस्मिक संयोग का परिणाम है एक जाने-पहचाने तथ्य का लचर स्पष्टीकरण है। इसका अर्थ मानी यह कहना है कि मैं सही कारण को नहीं जानता।' इस विरुद्ध में, जहाँ सब कुछ

कायकारण नियम के द्वारा नियंत्रित है, ससार में सबको दिखायी पड़नेवाले तथ्य को आकस्मिकता का जामा पहना देना अस्तित्व और जीवन की गहराइयों में घुँसे की असमयता को ही प्रकट करता है। आकस्मिकता का दामन धामना धाम्यवाद के प्रति समर्पित होने से भी बुरा है।

कर्म के सिद्धान्त में, विश्व में कहीं पर आकस्मिकता या संयोग के लिए जगह नहीं है। बिना कारण के कुछ भी नहीं घट सकता। जैसा कारण होगा, वैसा काय। कायकारण से सम्बन्धित होता है। यह कर्मवाद, जिस पर पुनर्जन्म का सिद्धान्त खड़ा है, विश्व में कार्यरत वाय कारण का नियम है, जो मानवी घरातल पर नैतिक नियम के रूप में काय करता है। जसा हम बोएँगे वैसा काटेंगे। न तो आनुवंशिकता न वातावरण और न ही दोनों का परस्पर मिलन संघटन किसी के जन्म और विकास को सम्भाल सकता है। फिर, साम्राज्य माता पिता से प्रतिभाशाली सन्तान का, सामान्य माता पिता से भवदुर्द्धि शिशु का, विशिष्ट-मस्तिष्क माता-पिता से मानसिक रूप से स्वस्थ शिशु का तथा धर्मप्रवण माता पिता से दुष्कृत सन्तान का जन्म लेना देखा गया है। केवल कर्म का नियम ही इन विषयवस्तुओं को सम्भाल सकता है। बात यह है कि सन्तान माता पिता के पास आती है, उनके द्वारा पैदा नहीं की जाती। व्यक्ति के जन्म और विकास में उसी की भूमिका प्रमुख है, शेष सब उसके लिए गौण है। गीता कहती है कि जीव अपने अनुरूप माता पिता चुन लेता है (६/४३, ८/६)। विलक्षण प्रतिभाएँ इसकी ज्वलन्त उदाहरण हैं। स्पष्ट है कि ये विलक्षण प्रतिभाएँ आनुवंशिकता या वातावरण अथवा इन दोनों के खेल जाल से अपनी ये असामान्य शक्तियाँ प्राप्त नहीं करती। होने अपने पूर्व जन्मों में उनकी साधना की होगी। जन्म और मृत्यु के क्रमागत प्रवाह में, पुनर्जन्म का सिद्धान्त व्यक्ति की पहचान को बनाकर रखता है। वही एक व्यक्ति विभिन्न शारीरिक बोलों में दिखायी देता है परन्तु समय उसका मनोयन्त्र एक ही रहता है, जो शरीर से अलग किया जा सकता है। उसकी उन्नति मुख्यतः उसके मन के विकास पर निर्भर करती है और मन का विकास उसके कार्यों और विचारों से उत्पन्न संस्कारों पर।

हम ऊपर कह चुके हैं कि कर्मों और विचारों के संस्कारों से प्रारब्ध बनता है। कर्म और विचार के संस्कारों में जो अंतर है वह केवल मात्रा का, तारतम्य का। कल्पना कीजिए, मैं किसी से द्रोह करता हूँ। एक स्थिति हो सकती है कि मैं उससे मन ही मन द्रोह करूँ और अपने विचारों को क्रिया में व्यक्त न होने दूँ। ऐसे विचारों का एक संस्कार अंतःकरण पर पड़ेगा ही, यह तो हम सोच ही सकते हैं। अब मान लीजिए कि मैं उसके प्रति अपने इस द्रोह की क्रिया में भी व्यक्त करता हूँ। यह क्रिया मेरे उस शत्रु से प्रतिक्रिया खींचकर लाएगी और इसीलिए इस द्रोहात्मक क्रिया का संस्कार केवल वैचारिक द्रोह के संस्कार से अधिक प्रबल होगा। वस दोना में यही अन्तर है। संस्कार तो क्रिया और विचार दोनों का पड़ता है।

कर्म की इस संस्कारात्मक शक्ति से कोई बच नहीं सकता। मैं ईश्वर की कल्पना एक विराट् 'कम्प्यूटर' (संगणक यंत्र) के रूप में करता हूँ, जो इतना 'सेंसिटिव' (सूक्ष्मग्राही) है कि भावना के सूक्ष्म स्पन्दन को भी चट में अंकित कर लेता है। श्रीरामकृष्ण परमहंस कहा करते थे कि 'ईश्वर घड़ी के पर का शब्द भी सुन लेता है।' कम्प्यूटर में हिसाब की कोई गड़बड़ी नहीं होती। भले ही मनुष्य भूल जाये कि दोस वष पहले उसने कौन कौन सी क्रियाएँ की थी और कौन कौन से विचार सोचे थे पर यह ईश्वररूपी कम्प्यूटर कुछ भी बिसराता नहीं। वह सारा हिसाब बनाकर हर समय तैयार रखता है। उसमें delay (विलम्ब) या procrastination (वोषसूत्रता) नहीं है। वह हमारे समान कामचार या ढाल मटोल करनेवाले स्वभाव का नहीं है। अभी हमने कोई नम दिया कि उसका संस्कार जाकर चित्त में अंकित हो गया और इस कम्प्यूटर ने भी तुरन्त अपना हिसाब जोड़ घटाकर up to-date (अद्यतन)

कर लिया। हमने कोई बुरा काम किया या किसी को हानि पहुँचायी, तो उसका भी सस्कार जमा हो गया, और किसी की सेवा-सहायता की, तो वह सस्कार भी चट जमा हो गया। ऐसा विलक्षण है यह कम्प्यूटर। इस ईश्वररूपी कम्प्यूटर का साधारण कम्प्यूटर से केवल इतना ही भेद है कि जहाँ प्रथम चतुर्पक्ष है, वहाँ दूसरा मात्र जड़, प्रथम का कायक्षेत्र अनन्त और असीम है, जबकि दूसरे का कायक्षेत्र सीमित। इस ईश्वररूपी कम्प्यूटर को छला नहीं जा सकता। उसके हिसाब में रेशे का भी अन्तर नहीं होता। हम ईश्वर को कभी कभी अयायी कहकर दोष देते हैं, पर इसका कारण हमारी दृष्टिशक्ति का सीमित होना है। सीमित दृष्टिशक्ति का ही हम दूसरे शब्दों में अज्ञान कहते हैं। अपनी सामर्थ्य और योग्यता का गलत मूल्यांकन भी अज्ञान की सीमा में आता है। तो, हम अल्प दृष्टि सम्पन्न भी हैं और अपनी योग्यता का गलत मूल्यांकन भी करते हैं। इसलिए हम ईश्वर की धारणा नहीं कर सकते, उस विराट कम्प्यूटर के निरपेक्ष हिसाब को नहीं समझ सकते।

कोई कह सकता है कि यदि ईश्वर एक कम्प्यूटर है, तो उसकी प्राथना करने का क्या अर्थ? कम्प्यूटर तो किसी के प्रति पक्षपात करेगा नहीं। फिर यह जो भजन पूजन, इवन पाठ आदि चलता है, उसकी क्या उपयोगिता? इसके उत्तर में कहा जा सकता है कि भजन-पूजन, प्राथना पाठ इत्यादि किया हमारी भावनाओं को शुद्ध करती हैं और इन शुद्ध भावनाओं के सस्कार कम्प्यूटर में अंकित होकर हमारे हिसाब में जमा हो जाते हैं। जब हम प्राथना करते हैं, तो आकाश में बैठे कोई ईश्वर हमारी बात नहीं सुनता, वह तो हमारी अपनी भावना है, जो इस प्रकार की प्राथना से शुद्ध और उन्नत होती है। यह कम्प्यूटर स्वभाषी है और प्रत्येक जीव के चित्त में उसकी personal file (व्यक्तिगत फाइल) है, जिसके अनुसार वह जीव का नियंत्रण करता है। सभी तो भगवान् कृष्ण अजुन से शीता में कहते हैं—

ईश्वर सबभूताना हृद्देशेऽजुन तिष्ठति।

भ्रामयन् सबभूतानि यनाह्वानि मायया ॥ (१८/६१)

—हे अजुन! यत्र पर आह्वत हुए के समान सब भूतों को उनके कर्मों के अनुसार अपनी माया से घमाता हुआ ईश्वर सब भूतों के हृदय में वास करता है।

हमने ऊपर में यह प्रश्न उठाया था कि शरीरों पर ग्रहण में जोक का उदाहरण सही है अथवा वस्त्र और घर का? आचार्य शंकर ब्रह्मसूत्र पर अपने शारीरिक भाष्य में इस प्रश्न को उठाते हैं और तत्काल उत्तर देते हैं। वे कहते हैं कि देही आत्मा—जीव—पञ्चाग्नि तम से नया शरीर प्राप्त करता है। साथ ही वह जोक और वस्त्र दोनों के उदाहरण में समन्वय कर देते हैं। उनका बड़ा पर (३/१) एक वाक्य है—कर्मपरिष्ठापितप्रतिपत्त्यदेहविषयभावनादीर्घाभावमात्रं जलूक्या उपमीयते—अर्थात् 'शृंगु के समय अंगला ज में प्राप्त कराने के लिए जो प्रारब्ध या प्रधान कर्म अग्रसर होता है, वह आगे प्राप्त होतवाले शरीर की भावना को उसी समय उपस्थित कर देता है। उस भावना का दीर्घभाव अर्थात् दूसरा स्थल शरीर प्राप्त होने तक उसका बना रहना ही जोक की उपमा द्वारा प्रदर्शित हुआ है।'

व्यक्ति का अन्तिम क्षण जब निवृत्त आता है, उस समय वह बाहर के सस्कारों के लिए तो बेहोश रहता है, पर अपने भीतर वह पूरे होश में रहता है। उसके जन्म जन्मांतर के सारे सस्कारों की समीक्षा उससे मानसपटल पर माना आकर खड़ी हो जाती है और जो सस्कार प्रबल हात हैं वे उसके अगत शरीर की भावना उत्पन्न करते हैं। यही प्रबल सस्कारसमूह 'प्रारब्ध' कहा जाता है। यह शरीर छोड़ने वाले जीव के सूक्ष्म शरीर को आगे प्राप्त होतवाले शरीर की अनुरूप-भावना से आश्रित करता है तथा उसे तदनुरूप आकार प्रदान करता है। अर्थात्, जीव मरणकाल में अपने शरीर में विद्यमान रहते हुए ही आने वाले शरीर की भावना से युक्त हो जाता है और फिर उसके बाद शरीर छोड़ता है। इसीसे भागवत एवं

वृहदारण्यक उपनिषद् में अगले शरीर का पकड़ना मानकर जोक का उदाहरण दिया गया है। जीव के मरणकाल की भावना ही उसके शरीरान्तर प्राप्ति का कारण बनती है। गीता में ही कहा गया है—

य य वापि स्मरन्भाव त्यजत्यन्ते कलेवरम् ।

त तमेवेति कौतेय सदा तदभावभाविता ॥ (८/६)

— हे कौतेय ! मनुष्य जिस भाव का स्मरण करता हुआ अंत में देह छोड़ता है, सदा उस भाव में युक्त होने के कारण उसी को प्राप्त होता है । इस प्रकार बस्त्र और घर के उदाहरण का भी निर्वाह हो गया तथा जोक के उदाहरण का भी ।

इस प्रकार हमने देखा कि मृत्यु के समय मनुष्य के सारे संस्कार उसके मानसपटल पर आकर मानो खड़े हो जाते हैं। उस संस्कारसमूह में जिन संस्कारों की प्रवृत्ति होती है, वे उसके सूक्ष्म शरीर को तदनु रूप आकार प्रदान करते हैं, और उसकी अगली योनि उसी क्षण निश्चित हो जाती है। जो संस्कार प्रबल होकर जीव की अगली योनि को निश्चित करने में कारण बनते हैं वे प्रारब्ध के नाम से परिचित होते हैं और यह प्रारब्ध ही उसकी अगली योनि का 'सूक्ष्म शरीर' बन जाता है। संस्कारों का अर्थ जो विपुल जल बाकी रहता है वह कारण शरीर' में जमा रहता है। मृत्यु के समय सूक्ष्म शरीर' 'कारण शरीर' के साथ इस 'स्थूल शरीर' से बाहर निकल जाता है। वही मृत्यु की अवस्था है। इस प्रकार, 'कारण शरीर' हमारे जन्म-जन्मान्तर के संचित संस्कारों से बनता है। वह वासनामय हुआ करता है। सूक्ष्म शरीर का निर्माण हमारे प्रारब्ध संस्कार करते हैं। 'सूक्ष्म शरीर' और 'कारण शरीर' की युति को मोटे तौर पर 'जीव' कहते हैं। 'अमीबा' से लेकर ज्ञान-लाभ में पूरे तन' प्रत्येक जीव के सूक्ष्म शरीर की अपनी एक विशिष्टता, एक अलग पहचान बनी रहती है। यह जीव अपने प्रारब्ध के अनुसार ऊपर या नीचे जाता है अथवा मध्य में रहता है। प्रारब्ध में यदि सत्त्वगुण की प्रबलता रही, तो मृत्यु के बाद वह स्वर्गादि उच्च लोकों को जाता है, यदि रजोगुण प्रबल हुआ, तो वह मनुष्य-लोक में ही रहता है अर्थात् मृत्यु के उपरान्त पुनः मनुष्य-योनि में ही पैदा होता है, और यदि तमोगुण का प्राबल्य रहा, तो वह अधोगति को प्राप्त होता है, अर्थात् नीचे पशु आदि नीच योनियों में जन्म लेता है। गीता में कहा भी है—

ऊच गच्छन्ति सत्त्वस्था मध्ये तिष्ठन्ति राजसा ।

अधो यमुणवृत्तिस्था अधो गच्छन्ति तामसा ॥ (१४/१८)

जब यहाँ पर एक प्रश्न और खड़ा होता है। क्या जीव का पीछे की यानि में जाना सम्भव है ? एक बार जिसने मनुष्य-योनि प्राप्त कर ली वह फिर से क्या नीचे की पशु कीटादि योनि में जा सकता है ? इसके उत्तर में कहा जा सकता है कि हाँ जीव का निम्न योनियों में जाना सम्भव है। पुनर्जन्म का सिद्धांत इस बात को स्वीकार करता है। जैसे जीव अपने पुण्यकर्मों के भोग के लिए स्वर्गादि उच्च लोकों को जाता है वैसे ही वह अपने जन्म पापकर्मों के फलभोग के लिए निम्न योनियों में प्राप्त हुआ करता है। जैसे देवयोनियाँ भोगयोनियाँ हैं, वैसे ही निम्न योनियाँ भी भोगयोनियाँ हैं। एकमात्र मनुष्य की योनि ही कम-योनि है, जहाँ मनुष्य अपने कर्मों के द्वारा अपनी नियति का, अपने भावी जीवन का निर्माण कर सकता है और करता है। मनुष्योत्तर जन्म सभी योनियाँ मात्र भोगयोनियाँ हैं, जहाँ कोई कम नहीं किये जा सकते, जहाँ केवल कर्मों का फलभोग ही किया जा सकता है। जैसे जीव अपने पुण्यकर्मों का फल स्वर्गादि में भोगकर अपने बचे हुए संचित संस्कारों का भोग करने के लिए पुनः मनुष्य-योनि में प्रवेश करता है वैसे ही निम्न योनियों में अपने पापकर्मों का फल भोगकर वह अपने शेष संचित संस्कारों के फलस्वरूप पुनः मानव-यानि में आता है, और इस प्रकार जन्म-मरण का यह क्रम तब तक चलता रहता है जब तक कि वह अपनी दिव्यस्वरूपता को पूरी तरह से अभिव्यक्त नहीं कर लेता। वही पूणता की अवस्था है, जिस

आत्मज्ञान, ब्रह्मज्ञान, आत्मसाक्षात्कार, निर्विकल्प समाधि, ईश्वर दर्शन आदि भिन्न भिन्न नामों से पुकारा गया है।

पुनर्जन्म के सम्बन्ध में एक प्रश्न और किया जा सकता है। अच्छा, आपने कहा कि मनुष्य अपने कर्म के अनुसार निम्न योनि में भी जा सकता है। मान लीजिए कोई मनुष्य अपने प्रारब्धानुसार कुत्त की योनि पाता है। तो, कुत्ते की योनि से जब वह छूटेगा, तो सीधे मनुष्य की योनि में आ जायगा, या फिर कुत्ते एवं मनुष्य के बीच जितनी योनियाँ हैं, उन सब में से होकर उसे पुनः गुजरना पड़ेगा? इसका उत्तर यह है कि वह कुत्ते की योनि के बाद सीधे ही मनुष्य योनि में आ जायगा और अपनी पिछली मनुष्य योनि में जहाँ तक वह पहुँचा था, वहाँ से सृष्टि पकड़कर आगे बढ़ चलेगा। राजा भरत की कथा से यह बात पुष्ट होती है। वे अपने द्वारा बचाये गये मृगसायक की आसक्ति में इतना पड़ गये थे कि मृत्यु के समय वे ईश्वर का चिन्तन बिसर गये और उस हरिण के छीने का ही स्मरण करने लगे। फलस्वरूप, उह मृग की योनि में आना पड़ा। अपना कर्मफल मृगयोनि में भोगकर वे पुनः मनुष्य योनि में चले गये और जन्म भरत के नाम से विख्यात हुए। मनुष्य इसी प्रकार अपने तीव्र कर्मों के फलभोग के लिए निम्न या उच्च योनियों में जाया करता है। कुछ कुत्ते ऐसे होते हैं, जो बिस्कुट, डबल रोटी खाते हैं, मम साहब के साथ गुदगुदे बिछौने पर साते हैं, कार में घूमने जाते हैं, जिनके लिए बड़े बड़े डाक्टरों का इलाज चला करता है। एक अल्सेशियन कुतिया को मैंने देखा, जो घर में भजन आरती के समय पास जाकर चुप बठ जाती थी। दूसरे समय किसी अजनबी की मजाल नहीं कि घर में घँर रख सके। पर प्रायः भजन आदि के समय कोई भी अपरिचित घर में जाये, कुतिया चुप बैठी रहती थी। आखिर वह कुतिया अपनी जातिवालों से भिन्न तो हुई। यह भिन्नता कहाँ से आयी। रही होगी वह पिछले जन्म में मनुष्य। कहते हैं, स्वामी विवेकानन्द ने अपने एक मित्र को गाय की योनि में देखा था। जब स्वामीजी अमेरिका गये हुए थे, तब उस मित्र की मृत्यु हो गयी। अमेरिका से लौटने के बाद जब उन्होंने बेलुड मठ में रामकृष्ण सच का प्रधान के रूप में स्थापित किया और वहाँ स्थायी रूप से रहने लगे, तब वही उहाने अपने उस दिवंगत मित्र को गाय की योनि में देखा था। इससे सिद्ध होता है कि जीव का पुनर्जन्म निम्न योनियों में भी हुआ करता है। जीव विज्ञान के क्षेत्र में भी atavism (पूर्वजोद्भव) के सिद्धान्त को मान्यता प्राप्त है, जहाँ इस सम्भावना को अस्वीकार नहीं किया गया है कि जीव में पीछे की ओर जाने की प्रवृत्ति विद्यमान है।

इस प्रकार हमने कर्म और पुनर्जन्म के सिद्धान्त की विविध दृष्टियों से विवेचना की। यह सिद्धांत जीवन प्रवाह को अव्यक्ता प्रदान करता है और अपनी दिव्य स्वरूपता को जानकर इच्छु होने के लिए मनुष्य मान का आह्वान करता है।

Ontological Study of Bhagavadgita

Dr Narayan Vishnu Joshi

I

The *Bhagavadgita* or the Lord's Song embodies the spiritual message delivered by Lord Krishna to Arjuna his friend and devotee. The main intention in delivering it was to screw up Arjuna's courage when he was quite unnerved on the eve of the battle of Mahabharata. At the prospect of having to fight and kill his own kith and kin—that is his own grandsires, fathers in law, uncles, brothers, sons, grandsons and friends, who were standing among the ranks of Kaurava's army, Arjuna was overpowered by gloom. In his fit of dejection, Arjuna threw away his arms and weapons and showed his unwillingness to fight at all. It was at this crucial, or rather, the psychological moment that Krishna had to intervene.

Krishna, however, did not adopt the common method to placate Arjuna's mind so much by alluring him to attain power, fame, wealth etc. as a reward for his victory. He knew that such a plea would not have much effect on Arjuna who was sufficiently aware of their worthlessness for the attainment of meritorious life. He, therefore, followed a different, for that matter, a philosophical line of thinking. Krishna thought it better to let Arjuna have an insight into the ultimate destiny of rational humanity. The issue posed by him was to fight this battle is to uphold the cause of Justice. Arjuna was subjected to severe injustice by the Kauravas in the past. If it was not properly retaliated it would be impossible for him or for anyone to live with honour and dignity. Indeed, death is preferable to such a disgraceful and miserable life. Hence, physical existence and values incidental to it such as pleasures, enjoyment and self-aggrandizement pale into insignificance when our moral being and its values are at stake. In order to draw a pointed attention to such an important aspect of our Self—the one which is usually ignored in our work-a-day life, Krishna took recourse to the doctrine of Samkhya Yoga (*Gita* II 29-30).

The Samkhya in the *Gita* means simply the theory of knowledge. According to it, our experience has a very wide span. It might start with whatever is objectively presented to us through our sense perception, for example, the *Pancha mahabhutas*. But as it gets more and more organized by our Self, it leads us beyond mere physical existence and reveals to us certain of its constituents which belong to the higher levels, such as mind (*manas*), intelligence (*buddhi*) and ultimately the rational Self (*Purusha*). The *Purusha* represents the other extreme of the hierarchical scale. It is here that the

highest Subject of knowledge, which is mainly responsible in introducing a perfect System into it is revealed. It is interesting to note here that unlike the classical Samkhya, the *Purusha* is not cut off absolutely from the other constituents of experience. In the *Gita* the *Purusha* is considered as *Para Prakriti* having close and organic relations to the other constituents of experience which form part of *apara Prakriti*.

There is also another important feature of such a Samkhya, viz none of its categories has any metaphysical or ontological significance. For example, the subject and object, which constitute the two extremes of the cognitive process are to be treated not as substances as is the case with the classical Samkhya, but they represent the two powers or potencies of the Self standing at two different levels. Thus, the objective level is invariably lower than the subjective level. Moreover the subject and object are correlative. Even at the lowest degree of experience, the subject is present but the object is more predominant. Similarly, at the highest level while the subjectivity is the most predominant factor nonetheless the objectivity is not totally absent. What can be said is that it is found at its least. Such a theory of knowledge which seeks to establish the relation of potency between the subject and object is sufficiently clear from the Chapter XIV of the *Gita*, which discusses the nature of the *gunas* viz *sattva*, *rajas* and *tamas*.

Such a theory of knowledge has a double advantage. Firstly, it can furnish a sound explanation of Theism advocated by the *Gita*. God represents that stage of our experience when it reaches the highest subjectivity.

But its main significance lies in paving the way for the ontological monism. The Samkhya in the *Gita* has no ontological character. It has, however deep ontological implications. It leads us to raise the question: What is that ultimate potency of which the various categories of Samkhya are only the intensive gradations? The same question can be put thus: What constitutes the Being (*adishthana*) of all the beings (*bhutas*)? The theory of knowledge embraces the entire universe of beings within its framework of subject and object. Simply because such beings are knowable they are concret and finite. They are created existences having definite qualities. As such they are many. But simply because they are the manifestations of certain potencies which can be graded intensively it is quite obvious that they presuppose one and the same basic potency as their generative matrix. Such an absolute creative potency must satisfy one condition viz it should not itself be included in its own creations. That is to say it should be abstract and qualityless (*nirguna* and *nirakara*). In other words it should be the dynamism or creativity of the Abstract. Indeed the *Gita* truly affirms this when it speaks of the *Brahman* as the *bhutanam gunatita* and *akshara*. The *Brahman* thus is the only ontological principle underlying the totality of created beings. In so far as it is abstract it transcends knowledge. But since it is a potency it is dynamic and creative. As a matter of fact, a potency is no more so if it is not creative. It is in that case only a will is the wisp. But in so far as it is creative it must bring into being something concrete although *per se* it is abstract. Thus the *Gita* leads us to believe that epistemological duality presupposes ontological monism.

Traditionally, the *Bhagavadgita* is regarded as one of the three Pillars of Vedanta Philosophy, the other two pillars being the *Upanishads* and the *Brahmasutra*. All these three texts propound one and the same doctrine usually called the Vedanta. The word 'Vedanta' literally means the concluding part of the (*Rig*) *Veda*. The *Rig Veda* is only a collection of hymns composed by the *Rishis* in praise mostly of Nature of Gods, such as Indra, Agni, Varuna, Ushas, Rudra etc. In X mandal which constitutes the last part of the *Rig Veda* however there are certain hymns having a definite philosophical import. They are, for example, the *Purusha Sukta* (X 90), the *Hiranyagarbha Prajapati Sukta* (X 121) and the *Nasadiya Sukta* (X 129). All of them sponsor the dynamic view of Reality. In the *Nasadiya Sukta* it has found its best expression, particularly, in the following lines:

'Creative force was there and fertile power

Below was energy, above was impulse (X 129 5)

The *Upanishads* are themselves called Vedanta. They have elaborated the implications of the philosophical hymns of the *Vedas*. The *Brahman* according to them is the ultimate ontological principle. It is abstract and dynamic. There are abundant references to it in the various principal *Upanishads*. Particularly, in the *Taittiriya Upanishad* while answering the question asked by his son Bhṛigu, 'Teach me, Oh Sir! what *Brahman* is,' Varuna says thus:

"That, verily, from which these things are born, that by which when they are born they live, that into which when departing they enter, that seek to know, 'That is *Brahman*.' (III 1)

Varuna then proceeds to tell his son how the same *Brahman* which *per se* is abstract creates matter (*anna*), life (*prana*), mind (*manas*), intelligence (*vijnana*), bliss (*ananda*) in the process of its self-expression or self-differentiation, usually called the *Brahmaparinamavada*. It is easy to see a close analogue of such a view to the philosophical doctrine propounded by the *Bhagavadgita*.

The *Brahmasutra* also lent a solid support to it. In the very second *sutra* it has characterized *Brahman* as follows:

'(Brahman is that) from which the origin etc. (i.e. the origin, sustenance and destruction) of this (world) proceeds' (I 1 2)

The *Brahmasutra* throughout enters into a polemical discussion with a view to defending the Vedanta philosophy by counteracting the arguments of those systems which are opposed to it, particularly the classical *Samkhya*, *Vaisheshika*, *Jainism*, *Buddhism*, etc.

It is quite evident that the *Gita* powerfully represents the Vedanta according to which the entire universe is the concrete manifestation of one and the same ontological principle, viz. *Brahman*, which is dynamic and creative. As it passes through its various grades of intensity, it leads us from the lowest objective existence, viz. matter, to the highest spiritual subjectivity, viz. the Divine. Our Self goes on evolving according to it, makes a deliberate effort to unfold its inward potencies. When it realizes the supreme

subjectivity, it becomes one with God. This, in general, is the character of any philosophy, which, like the Vedanta, represents the ontological point of view

III

We shall now consider the important repercussions of the Vedanta philosophy on our cultural life

It is well known that the *Vedas* were composed by the inspired poets called *Rishis* who were mostly Aryans. The Aryans migrated to India from their original abode in the Central Asia. They led a nomadic life which was directly exposed to the vagaries of Nature. This gave them a sturdy and virile character. Even if they were buffeted by the miseries of the world they confronted them boldly and bravely and made a heroic effort to surmount them. The Aryans, thus, evinced an optimistic faith in their own spiritual powers to make this very world worth living. This might involve much struggle and self sacrifice. But they never shirked it simply because it served as an incentive to stimulate and unfold their spiritual powers. The Aryans were by no means hedonists, although they loved pleasures. They were inspired by a noble rationalism to enable them to attain bliss (*ananda*). The highest end at which they aimed (*purushartha*) was definitely human inasmuch as it sought to realize the rational aspirations of righteousness (*dharma*), prosperity (*artha*), and cheerfulness (*kama*). This was the threefold (*trivarga*) *purushartha* of the Aryans. The cultural synthesis developed by them by pursuing such ideals is optimistic in its outlook. It has found its best and beautiful expression in the two great Aryan epics viz the *Ramayana* and *Mahabharata*.

The Aryans had to struggle hard to settle in India. The original inhabitants of India put up a tough resistance against them. But they could not keep off the Aryans for a long time. Physically the Aryans had a good stature. It gave them enough stamina and sturdiness to confront their enemy. Moreover, they had a well organized and disciplined communal life. More important than all these was their philosophy which made them show their mettle even in the most adverse circumstances. As a result, the Aryans went on spreading their settlements from the Punjab in the west to Bihar in the east. In the *Arjavarta* the region which lies between the Himalayas in the North and the Vindhya mountains in the South, they also built up powerful monarchies of *Kuru*, *Panchala*, *Kosala* and *Videha*.

During the period of their settlement in India however, the Aryans were less hold on their own philosophy simply because it was subjected constantly to powerful onslaughts of the non Aryan philosophical ideologies, religious sects and cultural traditions. They formed the extensive hinterground of the Aryan settlements, which were like the islands in the sea of non Aryan inhabitants. These non Aryans were not absolutely primitive barbarians. They also had their cultural traditions as is quite evident from the excavations carried out at Mohen jo-daro and Harappa. The noteworthy feature of their cultural life was a network of philosophic-cum religious sects mostly professed and pursued by the mendicants and sages called *munis*. The *munis* lived in deep forests or at least far away from the crowded human haunts. They

practised penance and austerity mostly all alone with a view to attaining liberation (*moksha*) The *munis* professed different philosophical cults for attaining liberation Although the *munis* kept themselves away from the common run some of them nevertheless were held in high honour and esteem on account of their piety and righteousness They were very much sought after for showing the masses the path following which one can attain absolute freedom from the miseries of the world Hence, these *munis* were usually called *Tirthankaras*, i.e. those who form the fording place for escaping from the sea of miseries The ideal of *moksha* was central in the non Aryan philosophical cults and religious sects It develops a certain attitude which is altogether foreign to the Aryan mind It leads one to condemn absolutely the mundane world as a tabernacle of illusions (*maya*) As long as we are attached to the objects of the world (*Prakriti*) it has such a fascination or it creates such an infatuation (*moha*) in our mind or Self (*Purusha*) that it is very difficult to resist it Such an attachment to the world (*asakti*) is mainly responsible for the experience of misery and unhappiness The only way to set oneself free from it is therefore, to turn one's back against the worldly values, i.e. to assume the attitude of non attachment (*anasakti* or *vairagya*) As our Self persists in developing it it goes on losing the impurities which accumulate within it on account of its identification with the world When the Self gives up all attachments it is then set free and thereafter it shines in its purity and full effulgence

Obviously such a conception of *moksha* is pessimistic because it requires us to condemn any and every worldly value In spite of this it has had a tremendous appeal to the popular mind If the world is full of miseries, to set oneself free from it is to escape from it altogether and to pin one's faith in the other world which alone can give us absolute solace and beatitude

It is important to note that several schools of non Aryan philosophical thought subscribed to such a doctrine prominent among them were Vaisheshika Samkhya-Yoga Jainism and Buddhism As the Aryans moved from the west to the east, they too went on assimilating the non Aryan philosophical ideas Such a process went on gathering momentum to such an extent that the Aryan *acharyas* had to apply their mind to effect such changes in some of the most powerful non Aryan *darshanas* as would bring them in conformity with the Aryan cultural spirit The non Aryan *darshanas* were mostly atheistic But Kanada for example, who formulated the *Vaisheshika Sutra* extolled in it the importance of *dharma* and God Similarly the Samkhya and Yoga, which were originally atheistic were made theistic by Kapila and Patanjali respectively

When however the Aryans reached Magadha i.e. Bihar, they had to confront Jainism and Buddhism Although Buddhism started its career in the sixth century B.C. Jainism nevertheless was pursuing its course from a hoary antiquity Both these *darshanas* were antagonistic to the Aryan culture and remained so forever Jainism had close affinities with the Samkhya Yoga and Vaisheshika *darshanas* But partly because by the time they reached Magadha the Aryans had lost their original impetus and partly because Buddhism had been patronized by the kings who were themselves Kshatriya princes it gained an upper hand over the Aryans so much that in course of time both Jainism and Buddhism had completely overshadowed the Aryan culture

The *Moksha* is the central doctrine in the non Aryan philosophies. Such philosophies have nothing to do with the ontological point of view. It is based only on the logical or the epistemological point of view. Its main purpose is to distinguish the spiritual Self absolutely from anything that forms part of mundane existence or objectivity. This can be envisaged by a rigorous application of the logical method so that what constitutes the objectivity might lead us to distinguish the Self or the subjectivity *per se* by denying to it those characteristics. When the Self is armed with such a knowledge of self distinction (*viveka*) it can attain *moksha* by practising rigorous penance and austerities with a view to snapping all its relations with the world.

It is quite evident that the attainment of *moksha* requires a process of self abnegation of the extreme type. It requires us to show a spirit of renunciation to be completely apathetic to the worldly values and to show otherworldliness. The Samkhya, Yoga, Vaisheshika, Jainism, Buddhism as well as the Advaita Vedanta of Shankara in spite of its orthodoxy are fully in agreement in this respect.

IV

It is easy to mark a sharp contrast between the two philosophical and cultural outlooks—Aryan and non Aryan. Dynamism is the characteristic feature of the Aryan culture. It encourages one to assert oneself by unfolding the inward potentialities of one's self by struggling with the miseries of the world and ultimately subjugating them. The non Aryan philosophy requires us to give up all dynamism and to remain passive, apathetic and unconcerned towards anything which can be called worldly.

The truth of these observations is amply borne out by the history of India during the past two millennia. This was the period during which the Aryan spirit was receding and the non Aryan culture was in the ascendant. The most important characteristic manifested by the Indian mind in this period is its otherworldliness. This has steered it to such an extent that it was hardly shaken and very much disturbed even by such forces which were fraught with tremendous danger to their life. It was during this period that the foreign invaders found an easy walk over in this country, particularly, the Muslims and the English. It was during this period that the Indian masses were subjected to inhuman harassment, persecution and abject humiliation. They had also to experience the pangs of extreme and gruelling poverty. In spite of such a miserable life the Indian people remained peaceful and did very little to resist and counteract actively the hostile forces.

In the prevailing pall of gloom, however, there are found periods, however short they might have been, which bristled with lively activity and like a flash of lightning were heartening. For example, the reign of Chandragupta Vikramaditya is regarded as the golden period of Indian civilization. It was he who inflicted a heavy defeat on the Sakas and revived the old Hinduism. Again, Shivaji dealt mortal blows to the Moghul empire and established Sovereignty of Hindus. There was a spontaneous outburst of heroism and victorious spirit. The inspiration came from Jijabai who by telling her son Shivaji the stories of *Ramayana* and *Mahabharata* wanted him to fight injustice like

the Aryan heroes Then again when Lokamanya Tilak was challenging the British Imperialism by calling upon his compatriots to struggle for independence India was booming with activity and a strong effusion of national spirit It is not surprising that Lokamanya Tilak drew his inspiration from the *Bhagavadgita* His commentary on it, namely the *Gitarahasya* stands in a radical contrast to the one written by Shankaracharya from the standpoint of *mayavada*

Here, therefore, is a strong plea for a radical reassessment of our cultural values This gains a further strength in view of the fact that the triumphant spirit which when revived by Lokamanya Tilak led us to achieve our national independence has again stagnated and has remained so even after thirty three years of free political life The terrific exploitation of the masses now not by the foreign but by the Indian capitalists knows no bounds The leadership is so downright and shamefully corrupt, selfish and bankrupt that it has hardly any concern for the national welfare In contrast to this more than 80 per cent of Indian masses are illiterate and show a callous apathy not only to the political but to any value whatsoever They show no signs to take an active interest to ameliorate their degraded state of existence Under these circumstances it is necessary to make a powerful bid to revive the triumphant philosophical spirit of which the *Bhagavadgita* may confidently be considered the radiating centre

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Karna and Arjuna : An Echo of Vedic Mythology

Fr R Antoine

Introduction

The nineteenth century approach to the ancient Epic was allergic to the 'supernatural'. Its critical study of ancient oral tradition sought to restore to the heroes of old their human stature by rejecting as spurious their mythical features which transformed them into divine or semi-divine beings. For many the ancient Epic was primarily a source of historical research, an ambiguous source, no doubt, since it kept concealed the historical facts under a layer of myths and legends.

Since then, scholarship has shown a greater concern for a proper understanding of the mental and emotional make-up of ancient cultures. Mythical language was natural to them and what we call today history was foreign to their vision. The record of purely human and temporal events would have appeared to them as an unsolvable riddle without the perspective of the timeless and the divine. Myths held a precious message, not as dateable facts but as timeless patterns throwing upon the precarious course of human existence the mysterious light of an eternal design. Human motivations, characters and initiatives while preserving their limited autonomy were seen as instruments of an all-embracing plan of which the human agents mostly remained unaware.

Thus to demythologize the epic is to destroy it. A recent study of the *Mahābhārata* by the French scholar Georges Dumézil shows that both the character and the career of the main heroes are a transposition of an archaic pantheon. To divest these heroes of the features which they owe to their divine filiation would be tantamount to robbing them of their specific individuality. The interest of Dumézil's study lies in the fact that the mythical traits of the main heroes are shown to belong to Vedic or pre-Vedic mythology and therefore to the early stages of the composition of the epic.

The hymns of the *Rgveda* presuppose a very rich mythological material from which they freely borrowed, according to their particular needs, traits and allusions meant to enrich their praises of the gods. Hymns are not narrative poems; they allude to stories and legends, picking out the trait which fits their context. We may reasonably surmise that parallel to the priestly and ritualistic current represented by the *Rgveda*, there existed popular tradition feeding on the rich mythological material endowed with its independent existence. The *Mahābhārata*, according to Dumézil, would be a living witness to this ancient popular tradition.

In other words the first singers of the *Mahābhārata* must have had access to the ancient mythological material from which the *Rgveda* drew the features relevant to its divine eulogies. It is, however, to be noted that the epic transposition of divine traits

into human characters is often orchestrated by non vedic myths or legends meant to justify on the human level some of the incidents deriving from the Vedic pattern. These aetiological myths and legends lend a warm romantic flavour to the epic story and must have been added for the benefit of the audience at a later period when Vedic mythology had already become obsolete.

Among the numerous examples of transposition analysed by Dumézil the most striking to my mind is that in which the two Vedic gods Indra and Sūrya find their human replica in Arjuna and Karna.

1 The Vedic Myth

1 *The respective position of the two gods* Indra, the god of the lightning and the clouds, the thundering god the conqueror of hundred cities is the leader of the gods, wielding the thunderbolt he terrifies his enemies. More than one fourth of the hymns of the *Rgveda* are addressed to him. Sūrya on the contrary occupies a subordinate position among the Vedic gods. He rides a golden chariot. The Sun god under the name of Savitṛ is golden armed and golden eyed. Both gods bestow their effulgence on the whole universe. God Savitṛ has raised aloft his brilliance, making light for the whole world. Sūrya shining brightly has filled heaven and earth and air with his rays. (4.14.2) In another hymn (4.53.2), Savitṛ is said to put on his armour.

2 *Rātri and Uṣas*. Although Sūrya is at times represented as the lover of Uṣas he appears also as her son. Uṣas is called the nourishing one, baring her bosom as a cow yields her udder. She arrives carrying a bright child (1.115.1.2) and leads him to maturity. She has received the child from her sister Rātri. The path of the two sisters is unending. Combined in purpose though different in forms Rātri and Uṣas, giving birth do not obstruct one another. (1.113.3) The white shining Dawn has arrived, dark Night has sought her own abode. Both allied to the same Sun immortal succeeding each other and mutually effacing each other's complexion, they traverse the heavens. (1.113.2)

This myth of the two sisters sharing a common child solves the riddle of an ancient Roman rite which so far had remained unexplained. Dumézil in his *La Religion romaine archaïque* (2nd ed., Paris 1974 pp. 66-71) describes the ancient rite as follows.

On the 11th June the Romans celebrated the *Matralia* feast of the goddess Mater Matuta, i.e. Dawn. There were two rites. First Roman matrons took with them to the temple against the usual regulations a slave girl. They then expelled her by slapping and beating her with sticks. Second, the matrons came in carrying in their arms a baby whom they treated with tender care. The baby was offered to the goddess. The babies were not their own but their sisters.

The first rite as Dumézil explains refers to Dawn dispelling darkness (*bādhmanā tamāṁsi*—*Rg* 5.80.5). The second rite is an echo of the Vedic myth of the two sisters Rātri and Uṣas, the latter carrying with tender care the baby of the former. 'The two twin sisters have put on different colours, one is shining, the other is black. The dark one and the red one are two sisters (*śvasārau*). Licking the calf of the other she

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bellows The variegated one puts on beautiful colours, she stands and licks the calf " (Rg 3 55 11-14)

Thus the ancient Vedic myth and the old Roman rite of the *Mastratia* illumine each other the *Rgveda* gives a human affabulation of the natural phenomenon of dawn which the Roman rite re-enacts with remarkable accuracy

3 *The enmity between Indra and Sūrya* The first evidence of such an enmity derives from the very nature of the two gods Sūrya the god of radiant light flooding the universe with his effulgence and Indra, the god of clouds and thunder, obstructing the rays of Sūrya Besides this natural hostility, the *Rgveda* makes five allusions to an encounter between Indra and Sūrya in which Indra is said to have either stolen (*musāya*) or detached (*prāṇyae cakram surjasya*) or pressed down (*nu khudat surjasyendratcakram*) one of the wheels of Sūrya's chariot (See I 175 4, 4 30 4, 6 31 3, 5 29 10 and 4 28 2)

Indra attacks Sūrya for the sake of his protégé Kutsa Kutsa in the *Rgveda* is called four times by the patronymic *Ārjuneja* He is a young and brilliant hero seeking the help of Indra against the demon Śusna by whom he has been thrown into a pit It is in the course of his fight against Śusna that Indra encounters Sūrya

II The Epic Transposition

In the words of James Barr "the centre of mythology is its doctrine of correspondences Myth always maintains a secret correspondence or hidden harmony of some kind between gods and man, gods and nature, man and nature the normative primeval and the actual present" In the *Mahābhārata* the actual present is the situation of two princely families competing for supremacy The emotional tension is heightened by the close kinship between the contenders and the human scene is fraught with tragic conflicts son and mother brother and brother liegeman and liege-lord commoner and noble It is in the living texture of such human relationships that the ancient myth becomes alive Its bare and formal outline becomes the soul of a full-blooded human tragedy which lends to the epic its unparalleled pathos

1 *The respective position of the two heroes* Sūrya, as we have seen occupies a subordinate position among the Vedic gods, whereas Indra is the most prominent among them Karṇa the son of Sūrya is known in the epic as the *sutaputra* He himself for a long time ignores who is his real father and his own brothers treat him with contempt and derision This subordinate position is dramatically illustrated on two memorable occasions

Droṇa has organized a great display in which his pupils the Kauravas and the Pāṇḍavas demonstrate their excellence in the art of war Arjuna Drona's favourite pupil is the last to perform As the delighted audience applauds the young hero a voice is heard asking with irony if a new Indra has come down to earth to display his power

dīryante kim nu girayaḥ kimsvid bhūmīr vidīryate
kipsvid āpūryate vyoma jaladhārāghanair ghanair (I 134 28)

Are the mountains split or is the earth agape ?

Is the sky overcast with rainy clouds ?

All eyes are fixed on the entrance gate and Karṇa appears with his cuirass and his ear rings. He tells Arjuna that he can easily compete with him and, when Duryodhana welcomes him he expresses his desire 'to challenge Arjuna to a single combat

dvandvayuddham ca Parthena kartum icchāmyaham prabho (I 135 15)

As the two young heroes face each other, their divine fathers manifest their presence and their antagonism. First Indra

tataḥ savidyutanāṁ tair sendrāyudhapurogamaiḥ
āvṛtam gaganam meghair balakāpankṭihāsibhiḥ (I 135 23)

The sky was covered with clouds rumbling with thunder
and led by Indra's weapon and smiling with rows of cranes

Then Sūrya

tataḥ snehāddhṛīrayam dṛṣṭvā raugāvalokinam
bhāskaro pyanayānnaśam samīpopagatān ghanān (I 135 24)

Seeing Indra looking down with love and affection
the sun drove away the approaching clouds

The two heroes appear visibly under the protection of their fathers

meghacchāyopagūdhastu tatod ṛṣyata Phalgunah
sūryatapaparikṣiptaḥ Karṇo pi samadṛṣyata (I 135 25)

Kṛpā asks Karna according to the rules of chivalry to give his genealogy. Karna is embarrassed but Duryodhana saves the situation by making him king of the Angas. Just at that moment Adhiratha enters. Karna leaving his bow falls at the feet of the charioteer and greets him with filial affection. Bhīma is highly amused and calling Karna 'sūta-putra' and narādhama reviles him. 'Your weapon is the whip not the bow. You are not more worthy of being a king than a dog is worthy of eating the oblation of the sacrifice

In his humiliation Karna instinctively looks up to the sun as though he had been let down by one who should have come to vindicate him

evam uktastataḥ Karṇaḥ kincit prasphuritādhīraḥ
gaganastham vinīśvāsya dṛṣṭvā karam udaikṣata (I 136 8)

Thus addressed Karna sighed and with pouting lips
looked up to the sun high in the sky

The second occasion on which Karna, the son of Sūrya is made to feel his inferior position is the *śayana-vāra* of Draupadī. Many kings and princes have tried in vain to string the bow. Confidently Karna takes the bow strings it and places the arrow. At that moment,

dṛṣṭvā tu tam Draupadī vākyam uccair
jagāda nahaṁ varayami sūtam

Then
samorahāsaṁ prasamīksya sūryam
tatya-ja Karnah sphuritam dhanustat. (I 126 23)

With a bitter smile Karna threw the bow and looked at the sun. Vexation and disgust are slowly driving him to the side of the Kauravas.

2 *The two mothers of Karna* There are four accounts of the birth of Karna in the Mahābhārata. The most detailed account is in the *Vanaparva*. Vaiśampayana has just told Janamejaya how Sūrya appeared in dream to Karna in order to warn him against Indra's plan to rob him of his invulnerability by asking him to divest himself of his armour and ear-rings. Janamejaya is anxious to know how Karna acquired those extraordinary gifts (III 300, 301, 302). The story is well known and a brief summary will suffice. As a reward for her humble and devoted service Kuntī has obtained from Duvāsas a *mantra* by which she can call any god to her side and obtain from him a son

yam yam devaṁ tvam etena mantrenāvahasiṣyasi

tena tena vaśe bhadre sthātavyaṁ te bhaviṣyati

akāmo vā sakāmo vā sa samesyati te vaśe

vibudho mantrasaṁśānto bhaved bhṛtya vānataḥ (III 305 17 18)

Kuntī is not married. One morning she sees the Sun in his human form with his shining armour and his brilliant ear-rings. Anxious to put the *mantra* to the test she utters it and Sūrya stands before her. Frightened she begs him to leave her alone. But the Sun replies that no god can be called in vain and threatens to curse her, her family and the sage who gave her the *mantra*. She points out that as an unmarried virgin, she will bring disgrace on her family. Sūrya reassures her

sā mayā saha saṁgamyā punaḥ kanya bhaviṣyasi

putraśca te mahābahur bhaviṣyati mahāyasaḥ (III 307 16)

As a last request Kuntī asks that her son should be given the cuirass and the ear-rings of Sūrya. With the help of a faithful nurse, she succeeds in concealing her pregnancy and Karna is born with the armour and the ear-rings adhering to his body. With a heavy heart she parts with her baby. Putting him in a basket she abandons him to the waters of the river Aśva. The basket floats from river to river till it reaches the Gaṅgā near the city of Campā. There Rādhā, the wife of the charioteer Adhiratha, rescues the child. They adopt him and bring him up.

The theme of the abandoned child is found in different mythological contexts. Moses is sent floating in a basket by his mother who knows that, as a male child, he will be killed by order of the Pharaoh. Paris is sent away from the Trojan court because his mother Hecuba has dreamt before his birth that she would bring forth a fire-brand. But the closest parallel to Kuntī's story is the legend of Ion which Euripides has chosen as the subject of his drama *Ion*. Apollo the Sun god, has seduced Creusa, an Athenian princess, before her marriage. Like Kuntī she conceals her pregnancy and gives birth to her child in the very cave where Apollo had loved her. She puts the baby in a basket adding an embroidery, a golden necklace in the form of serpents and a crown of olive leaves. She leaves the basket in the cave, hoping that wild beasts will devour the baby. But Apollo sends a messenger to take the basket and the child to his Delphi temple where the priestess becomes his foster mother.

The rather formal Vedic myth of Ratri and Usas has thus been transposed into a human setting of deep dramatic intensity. One detail of the myth has been left out

the two mothers are not sisters. But like the Vedic Rātri, Kuntī recedes to the background as soon as Rādha the transposition of Uṣas, takes charge. 'The white-shining Dawn has arrived, dark Night has sought her own abode' (Rg 1 113 2). The abode to which Kuntī retires is dark with anguish and apprehension. This is the whole tragedy of Kuntī, the loving mother who longs with all her heart to give her rightful place to her eldest son and finds it impossible to reveal the great secret of her youthful adventure. At the time of the display of arms, when she sees her two sons Karna and Arjuna, confronting each other she faints. She is the only one who knows the weight of her secret torments her motherly heart.

The silent withdrawal of Kuntī is clearly reflected in the manner in which Karna is called throughout the Mahābhārata. Only nine times does he appear as the son of Kuntī (Kaunteya Kuntīsuta or Partha), whereas the name of Rādheya Rādhāsuta, Rādhātmaja occurs 260 times, and Adhirathaputra or sūtaputra 485 times.

3 *The hostility between Karna and Arjuna* In the Rgveda the enmity between Sūrya and Indra is the natural outcome of the functions of the two gods. This enmity is transposed into a deep and lasting rivalry between two powerful heroes, one the son of Sūrya the other the son of Indra. The human setting of the epic is further dramatized by the fact that both heroes have the same mother but, for a long time, are unaware of their close kinship.

The first encounter of the two heroes on the occasion of the arm display has been fully described above. We noted the close correspondence between the physiognomy of the two Vedic gods and that of their human sons. We note also that Karna's antagonism focusses on Arjuna. No doubt the despising attitude of the Pāṇḍavas has thrown him into the arms of Duryodhana with whom he shares a common hatred for Pāṇḍu's sons. But Yudhiṣṭhira, Bhīma and the twins besides belonging to the enemy do not arouse her personal hatred. The son of Sūrya is the sworn enemy of the son of Indra.

In the *Udyogaparvam* when all efforts to bring peace have failed Kṛṣṇa tries to win over Karna to the party of the Pāṇḍavas. As the eldest son of Kuntī, he will be king his younger brothers will honour him. But Karna is not tempted. He is deeply attached to Adhiratha and Rādhā and he owes allegiance to Duryodhana.

vadhād bandhād bhayād vāpi lobhād vāpi Janārdana

anṛtam no'sahe kartum Dhārtaraṣṭrasya dhimataḥ (V 141 17)

Kṛṣṇa tells him that the victory of the Pāṇḍavas is decreed by fate. Karna replies that he himself has received unmistakable omens of the final defeat of Kauravas. They part as friends.

Kuntī in her turn decides to break her long silence. She finds her eldest son on the bank of the Gangā. His first greeting is full of irony.

Rādheyo haṁ Adhirathih Karnaśtvām abhivādāye

praptā kumarthaṁ bhavati brūhi kim karavāni te (V 145 1)

Kuntī protests. You are not the son of a charioteer. You are my son and your father is Sūrya himself. The Pāṇḍavas are your younger brothers waiting for your return. The voice of the Sun falling from heaven corroborates Kuntī's claim. Karna reminds her

mother that she has never been a mother to him and that her present solicitude is inspired by her self interest

na vai mama hitam pūrvam mātṛvacceṣṭitam tvayā
sā mām sambodhayasyadya kevalātmahatīṣiṇi (V 146 8)

The Kauravas had made him king and hero Despised and rejected by Kuntī's sons, he was welcomed and honoured by the sons of Dhṛtarāṣṭra As a true *ksatriya* he will remain loyal to his friends Yet, Kuntī has not come in vain Karna will not kill her sons, except Arjuna

vadhyān viśahyān sangrāme na haniṣyāmi te sutān
Yudhiṣṭhiram ca Bhīmaṃ ca yamau caivārjunāḍ ṛte
Arjunena samam yuddham api yaudhiṣṭhire bale
Arjunam hi nihatyajau samprāptam syāt phalam mayā
yaśasā cāpi yuyeyam nihatah savyasacinā (V 146 20 22)

Thus Kuntī will remain the mother of five sons if she loses Arjuna Karna will be alive, if she loses Karna, Arjuna will survive

na lē jatu naśiṣyanti putrah pañca yaśasvini
nirāṛjunā sakarṇā vā sarjuna va hate mayi (V 146 23)

This deadly and single minded rivalry between the son of Sūrya and the son of Indra is brought to a climax in their final encounter Karna has succeeded Drona as the commander in chief of the Kauravas and Arjuna finally confronts him in a fantastic duel According to the Vedic myth Indra fought against Sūrya in the course of his attack against the demon Śusna for the protection of Ārjuneya Kutsa In the *Mahābhārata* the son of Indra Arjuna, fights against the son of Sūrya Karna, in his struggle against Duryodhana the incarnation of the demon Kali

The only detail of the struggle alluded to in the *Rgveda* is Indra's attack on the wheel of Sūrya's chariot This peculiar manner of defeating an enemy has been faithfully preserved in the epic The two heroes have been engaged in a terrific exchange of deadly weapons Then Kṛṣṇa orders Arjuna to release the fatal arrow Death appears declaring *Bhumistu cakraṃ grasati* — 'The earth devours the wheel

tato ratho ghūrṇitavān narendra
śāpat tadā brāhmanasattamasya
tataścakram apatat tasya bhūmau
sa viḥvalah samare sūtaputrah (VIII 90 23)

Karna tries in vain to extricate the wheel of his chariot He appeals to Arjuna's honour

yāvaccakram idam grastam uddharāmi mahābhūja
na mām rathastho bhūmiṣṭham viśalam hantum arhasi (VIII 90 11)

Kṛṣṇa severely reminds him of all the mischief he has connived at together with the Kauravas in their wicked persecution of the Pāṇḍavas and asks him repeatedly *dharmaṣṭadā gataḥ?* (VIII 91 1 11) At last Arjuna in the style of his divine father Indra releases the fatal arrow

tato rjunastasya śiro jahara
Vṛtrasya vajrena yathā mahendrah (VIII 91 50)

The head of Karna is severed and his body falls backward. A profusion of similes describes the fall of Karṇa's head as the movement of the Sun towards its setting

tad udyatādityasamānatejasam

śarannabhomadhyagabhāskaropamam (VIII 91 52)

varāṅgam urvyām apataccamūmukhe

divākaro stād iva raktamandalah (VIII 91 53)

rarāja Karnasya śiro nikṣittam

astam gatam bhāskarasyeva bimbam (VIII 91 60)

sahasraraśmīr dīnasamkṣaye yathā

tathāpatat Karnaśiro vasundharām (VIII 91 68)

Thus both in their character and in their career the two heroes of the Mahābhārata, Karṇa and Arjuna, reflect the main features of an ancient Vedic myth: the subordinate position of Karna, his two mothers, the deep enmity which poisons the life of the two heroes and their final encounter in which Arjuna defeats Karna by an attack on his chariot's wheel reveal the indispensable function of the ancient myth in the building up of the heroes' character. Any attempt to discard the divine filiation of the two heroes on the plea that it is "supernatural and, therefore, spurious, is doomed to failure. Both Karṇa and Arjuna are what they are because they are the sons of Sūrya and Indra. The divine fathers shape and mould the character of their human sons. The transposition of the myth into the web of human relationships has, as we have noted before, enriched the myth with the wealth of human emotions, attachments, loyalties and rivalries. Yet as generations passed the ancient Vedic myth began to lose its relevance. The singers of the epic sang for audiences who were no longer familiar with Vedic mythology. New legends were needed to satisfy the natural curiosity of people who wanted to know why heroes won or were defeated.

III The non Vedic Legends

At the beginning of the Śāntiparva Yudhiṣṭhira feels with acute sorrow the futility of a victory entailing the loss of so many dear ones. He tells Narada: 'jayo yam ajayākaro bhagavan pratibhāti me' (XII 1 15). What afflicts him most is the death of Karna, the eldest brother whose identity remained hidden till after the great war was over. He fails to understand what fatality led to such a disaster.

kāraṇam nādhigacchāmi kathameid apī cmtayan

katham nu tasya samgrāme pṛthivī cakram agrasat

katham nu śapto bhrata me tattvam vaktum ihārhasi

śrotum icchāmi bhagavamstvattah sarvam yathātatham (XII 1 43 44)

This question of Yudhiṣṭhira reflects the mentality of a period when the Vedic parallel had been forgotten. And this is the way in which Nārada satisfies the curiosity of the new audience symbolized by Yudhiṣṭhira. Two legends are told using the classical device of the curse to justify the tragic defeat of Karṇa.

In his youth Karṇa secretly approached Droṇa and asked him to be given the secret of the *brahmāstra*. Droṇa unwilling to make Karṇa the equal of his favourite

Arjuna replied that the *brahmāstra* could be given only to brahmins, kṣatriyas and hermits. Disappointed, Karna went to Paraśurama introducing himself as a brahmin of the Bhārgava clan. One day while roaming about and practising various weapons, he accidentally killed a cow of a brahmin. Infuriated, the brahmin cursed him.

yena vīspardhase nityaṃ yadartham ghaṭase nīlam
yudhyatasteṇa te pāpa bhūmīlakram graṣīyati
tataśchakre mahigrāste mūrdhānaṃ te śvetasah
pādayīyati vikramya śatruṃ gattha naraadhama (XII 2. 24-25)
Your sworn rival whom you constantly abuse will meet you
in battle and the earth will swallow up your chariot's wheel.
Then while your wheel sinks in the earth, your enemy
seeing you bewildered will sever your head. Go hence, vile man.

The device may be clumsy, but it does explain the facts.

With a heavy heart Karna returns to Paraśurama. Through humble and devoted service he obtains from the sage the secret of the *brahmāstra*. One day exhausted by fasting, Paraśurama decides to take a rest and, lying down with his head on Karna's lap, he falls asleep. A vile insect, a kind of blood-sucking spider, settles on Karna's thigh and begins to bite his flesh. Afraid of awakening his master, the young man does not move and allows the beast to torture him. Then some of his blood falls upon the body of the sage who wakes up, feels that he is polluted and asks Karna what happened. A voice is heard and a *rākṣasa* carried by a cloud explains that he was cursed by Bhṛgu for abducting his wife. He was condemned to become a horrible beast, but the sight of Paraśurama would restore him to his pristine form. This arouses the suspicion of the sage: the endurance shown by Karna is a clear sign that he is not a brahmin but a kṣatriya. Karna confesses his fault and Paraśurama curses him, since he obtained the *brahmāstra* through deceit. The divine weapon will play him false when he will need it most. Returning to Duryodhana, Karna tells him that he has obtained all the divine weapons and conceals from him the two curses which spell his doom.

Narada in his desire to set the mind of Yudhiṣṭhira at rest is anxious to show him that the tragic end of Karna was inevitable. Even if Yudhiṣṭhira had known the true identity of his brother, nothing would have changed. Karna was a marked man. Everything conspired against him.

brahmanasyābhīśāpena Rāmasya ca mahātmanah
kuntīśāca varadānena mayaj ca śatakratoḥ (XII 5. 11)

The boon given to Kuntī, the curse of the brahmin and of Paraśurama and the trick played on him by Indra—everything was done for the sole aim of divesting him of his invulnerability.

The last incident sealing Karna's fate is that in which he gives his earrings and ear-rings to Indra. In a dream Sūrya appears to his son and tells him that Indra, disguised as an ascetic, intends to ask him for those gifts which make him invulnerable. He begs him not to give them away. Karna rejects the advice, besides gaining fame as a warrior, he wants to be known for his unbounded generosity.

bhīṣanām abhayam dattvā samgrāme jivitārthinām
 vṛddhān bālān dvijaṭisṁśca mokṣayitvā mahābhayāt
 prāpsyāmi paramam loke yaśah svargyam anuttamam
 jivitenāpi me rakṣyā kṛtsvad viddhi me vratim (III 300 37-38)

On the instance of Sūrya Karna agrees to ask Indra an infallible weapon in exchange for his cuirass and ear rings. Indra arrives in disguise. Karna tears away from his flesh the armour and the ornaments. In exchange Indra gives him the *Indraśakti*. But the weapon can be used only once. In the *Dronaparva* the Kauravas harassed by Ghaṭotkaca beg Karna to use the *Indraśakti* against the malevolent demon. Karna releases the formidable weapon. The demon is killed but the weapon itself flies up to the skies.

ūrdhvam yayau dīpyamānā mīṣāyām
 nakṣatrāṇam antarāyāviveśa (VII 179 57)

Kṛṣṇa seeing the Pāṇḍavas lamenting the death of Ghaṭotkaca tells Arjuna that he should rejoice. For his father, Indra, has succeeded in depriving Karna of his invincible attributes.

disṭyāpanitakavaco disṭyāpahṛtakuṇḍalāḥ
 disṭyā sā vyamsitā śaktir amoghāsya Ghaṭotkace
 āśvīsa iva kṛddho jṣmbhito mantratejaśā
 tathādya bhātu Karno me śāntajvala ivānalāḥ (VII 180 14 & 20)
 Fortunately he is without his cuirass and ear rings.
 Fortunately his infallible *śakti* has been used against Ghaṭotkaca.

Today Karna is an angry poisonous snake kept gaping by the power of a *mantra*, a fire whose flame is quenched.

IV Conclusion

In the ancient epic mythology operates at different levels. In its earliest form it proceeds by transposition. The timeless world of the gods and of their relationships is transposed into the temporality of a human world to which it gives its structure. The human world with its conflicts, ambitions, achievements and failures is illumined and given a permanent meaning by the mythic archetype which it reflects. Karna and Arjuna—and, for that matter all the principal figures of the *Mahābhārata*—reproduce in their human struggles a divine pattern which is immutable.

But since the ancient epic transmitted through oral tradition is in a continual process of elaboration, adapting itself to the social and religious transformations of the people among whom it thrives, there comes a time when the original mythical pattern becomes obsolete and irrelevant. This original pattern is then supplemented by other myths and legends which may or may not enrich with new features the original myth. Thus in the case of Karna and Arjuna, Sūrya and Indra go on playing an important role in the destiny of their son. Kuntī requests Sūrya to confer on their son the cuirass and the ear rings which will make him invulnerable. Sūrya tries his best to persuade Karna never to divest himself of these precious gifts. On the other hand, Indra knows that as

long as Karṇa keeps his cuirass and ear rings he will remain invincible Exploiting Karṇa's boastful generosity, he robs him of his divine protection and gives him in exchange the *indrasakti* which can be used once only Under the stress of Ghaṭotkaca's devastating attack, Karṇa is prevailed upon to release the *śakti* Thus, in prolongation of the Vedic myth, Indra assures the final victory of his son Arjuna by reducing Karṇa to state of open vulnerability After the death of Ghaṭotkaca Kṛṣṇa realizes how successful Indra has been in his plan He tells Arjuna

ivaddhitārtham tu Śakreṇa mayāpahṣtakuṇḍalah
vīḥṇakavacascāyam kṛtāḥ parapurāṇajāḥ
kavacena vināśca kuṇḍalabhyām ca Paṇḍava
so dya manusatam prāpto vimuktāḥ śakra-dattaya (VII 180 18 & 30)

It was for your sake that Indra used his cunning to
take away Karṇa's cuirass and ear rings Thus divested
of the divine gifts and with Indra's weapon gone
he has nothing left but his vulnerable humanity

With the two curses, that of the brahmin and that of Paraśurāma we are at a further remove from the Vedic myth The attack of the Vedic Indra against the wheel of Sūrya's chariot seems to be forgotten Another myth is created to justify the sinking of the wheel The curse of Paraśurāma is totally dissociated from the original Vedic myth It is a punishment for the deceit practised by Karṇa, and it leaves him totally defenceless

In the account of Karṇa's death the obvious transposition of the ancient Vedic myth like the original writing of a palimpsest, has been covered over by the new writing of the two aetiological myths

kālo hyadṛsyo nṛpa viprakopānnidartayan karṇavadham bruvāṇaḥ
bhūmistu cakram grasatītyavocat
Karṇasya tasmin vadhakāle āgate
tatastad astraṃ manasaḥ pronaṣṭam
yad Bhārgavo smat pradadau mahātmā
cakram ca vāmam grasate bhūmir asya
prapte tasmin vadhakāle nṛpīra
tato ratho ghūrṇitavan narendra
śāpāt tadā brāhmanasattamasya
ghūrṇe rathe brāhmanasyādhuśāpād
rāmād upātte tvavibhāti cāstre (VIII 90 81 84)

Invisible Death prompted by the brahmin's anger announced Karṇa's death by saying
The earth swallows up the wheel Karṇa's last moment was at hand Then the
weapon given by Paraśurāma fell out of his mind the earth swallowed up the left wheel
His last moment was at hand Then through the power of the brahmin's curse the
chariot fell over As it fell over through the brahmin's curse the weapon obtained from
Paraśurāma vanished from his memory

NOTES

All quotations from the *Mahābhārata* are taken from the Gītā Press edition *Śrīmahābhārata* (Mūlāmātram), 4 vols , Gītā Press, Gorakhpur

- 1 Georges Dumézil, *Mythe et Epopee* vol I (Paris 1968) pp 33 257
- 2 James Barr, "The Meaning of 'Mythology' in Relation to the Old Testament , *Vetus Testamentum* IX, p 5

Philosophic Import of Srimadbhagavatam

Dr. I. Panduranga Rao

SHRIMADBHĀGAVATAM as the name indicates, is a celebrated work dealing with all that is **DIVINE** (Bhagavat) manifesting itself in various forms with innumerable qualities and exhilarating actions. It enjoys the same reputation and commands the same respect and reverence as *Ramayana* and *Mahābhārata*. In fact these three works — *Rāmāyana*, *Mahābhārata* and *Bhāgavatam*— represent the body, the mind and the spirit of Indian culture. *Rāmāyana* deals with the physical manifestation of divinity in human form while *Mahābhārata* presents the divinity in man at a high intellectual level to fight out the evil and establish peace and order. But *Bhagavatam* (or *Srimad Bhāgavatam* as it is often called to distinguish it from *Devī Bhāgavatam*) does not seem to be so much concerned about the physical or the intellectual aspect of the Divine manifestation as it is about the spiritual or the metaphysical aspect of it. Thus the subject matter of *Srimad-Bhāgavatam* is slightly different from and more abstract than its two preceding counterparts, namely, *Rāmāyana* and *Mahābhārata*. This is one of the reasons why scholars find it more difficult to assimilate the essence of this masterly work though couched in simple language and expressed in the form of interesting episodes and elevating descriptions of divinity in its various aspects. *Bhagavatam* is therefore considered to be a testing or trying treatise for scholars.

विद्यावता भागवते परीक्षा

VIDYĀVATĀM BHĀGVATE PARĪKṢHĀ

Srimadbhāgavatam is one of the eighteen Puranas comprising a separate class of literature known for its vividness and clarity of expression so as to make it accessible to all classes of people. In addition to the basic qualities of a Purana, it is said to be having ten special characteristics enumerated in the text itself. These are *Sarga* (creation), *Viśarga* (expansion), *Sthana* (standing), *Poshana* (protection), *Uu* (the passionate background), *Manvantaram* (genealogy), *Iśānukatha* (glorification of the Lord), *Nirodha* (meditative pause), *Mukti* (liberation) and *Āshraya* (the ultimate goal or sanctuary). This in brief is the subject matter of this treatise. It describes the origin of life, its expansion and development, the source of all activities, the motivating force behind all movements and actions, the mechanism of providing the required nourishment and protection for all living beings acting and reacting in this phenomenal world, the succession of human race resulting from the endless cycle of birth and death, the emotional background with which all living beings are born and brought up, the predominant role played by the Divine Master to demonstrate His hand in all human

actions, the interlude deluge and consequent pause in the process of creation the most desired liberation from the worldly ills, troubles and torments and ultimate recourse to the abiding abode of the Master to secure eternal peace and absolute bliss. Because of this wide range of topics covered in a small canvas of 18 000 stanzas divided into 12 sections (Skandhas) and 335 chapters (Adhyayas), this beautiful handy and comprehensive composition is rightly acclaimed as a great mythological work (Mahāpurāṇa) and a limit to spiritual wisdom (Vidyāvadhī). In fact after going through the entire work, one feels highly rewarded as he finds the last word on Indian philosophy said in a simple, soft and sophisticated style and in a systematic way.

But the system followed in Bhāgavatam is slightly confusing both in the beginning and at the end. It starts with the birth of Parīkṣit followed by a description of the death of Bhīṣma and Kṛṣṇa. The last event reported towards the end of the book is the death of Parīkṣit and immortality granted to Markandeya as a reward for his penance. The death or withdrawal of Lord Kṛṣṇa from the world finds a second mention towards the end of eleventh Skandha as a natural conclusion of a connected account of the life of Lord Kṛṣṇa covering tenth and eleventh Skandhas. It is amusing to find a lively account of Kṛṣṇa's sportive life in between the two descriptions of his final withdrawal. In a way the whole of Bhāgavatam is a mysterious but meaningful insertion between two points of absolute silence which we are used to call death. From the spiritual point of view this withdrawal of the individual soul from the rest of the world may be an opening for a new phase of life as Death is often described by philosophers as 'life's gate'.

The first two sections or Skandhas of Bhāgavatam are devoted to explain the circumstances leading to the composition of this great work by Vyāsa and its exposition by his son Shuka. The last and the lasting good done to Pandavas by their benevolent friend Kṛṣṇa was to protect the foetus of Parīkṣit hit by the Brahmastram of Ashwatthāmā while still in the womb of Uttarā. The survival of Parīkṣit provides the basis for the succession of Pandavas. But Parīkṣit receives a curse from a Brahmin boy that he would die with a serpent bite in seven days time. Being a learned man and a renowned King he prepares himself not only to face death with courage but also tries to understand the meaning of life and death. His strong determination to understand life and face death brings at his door the greatest philosopher of the time, namely the sage Shuka son of Vyāsa. He answers all the questions posed by Parīkṣit to the best of his satisfaction and their conversation constitutes the main text of Bhāgavatam. Asked as to how he got this knowledge he says he learnt it at the feet of his father Veda Vyāsa who in turn received it from Narada the son of Brahma. In fact this secret was first revealed by Viṣṇu the lord of the Universe to Brahma the creator who passed it on later to his beloved and deserving son Narada with instructions to disseminate the essence of it in the world for the betterment of humanity. Narada meets Vyāsa one day sitting on the bank of the river Sarasvatī deeply depressed with some discontent in his heart. Veda Vyāsa who analysed Vedas, composed Mahābhārata and wrote several Purāṇas feels depressed and dejected finding no peace of mind either within or without. Narada understands his mind correctly diagnoses his ailment common to all mankind.

and prescribes a universal medicine which Vyāsa publicises in the name of Śmad Bhāgavatam. This is how Bhagavatam came into existence. This was first preached by the sage Shuka to Parīkṣit to enable him to overcome the fear of death by discarding the mortal frame wilfully. The same deathlessness finds expression in the concluding chapters as well. Thus the main objective of writing or preaching Bhagavatam is to enable the disciple or the recipient to realise the eternity and immortality of the soul by feeling the touch of the omnipresent, in every inch of his mortal frame. This realisation helps in the smooth merger of the individual soul in the absolute soul.

Every incident, episode or discourse found in this sacred text has to be viewed from this angle. Then there will be no confusion in the course of events described in various chapters. The philosophy intended to be explained in this treatise can broadly be divided into three stages or phases of realisation. The first and the foremost stage in the process of realisation is the active awareness which finds a glorious expression in the first nine Skandhas. Once the active mind realises the eternal values of life, it gradually proceeds more and more towards the divine, the immortal, the infinite and the absolute and keeps farther and farther away from the sensuous, temporal and transitory pleasures of life. This transition of mind from the body to the soul is best achieved through selfless love for the universal self which is termed Bhakti or devotion. This devotion gets strengthened by detachment from the worldly values—fame, name, wealth and wisdom. Thus the Bhāgavata Darshan (the philosophy of Bhagavatam) can be realised in three stages—deliberation (Jñāna), devotion (Bhakti) and detachment (Vairāgya). Bhakti or devotion is the central and the pivotal point which is supported by the other two requisites—Jñāna and Vairāgya. In fact in the preamble to Bhagavata Mahā Purāṇa, Jñāna and Vairāgya are depicted as sons and Bhakti as their mother. Unlike the other paths of realisation, Bhakti is simple to understand and easy to practice. Also it yields better results in less time. That is why Bhagavatam lays more emphasis on Bhakti, taking care at the same time not to ignore or neglect the two associates—Jñāna and Vairāgya as they support and strengthen the real devotion.

Devotion can be of many types depending upon the background, perseverance and perspective of the devotee. All these types are presented in Bhāgavatam choosing typical persons representing various types. The first devotee we come across is Dhruva. Insulted and driven away from home, he proceeds to forests to worship Vāsudeva in order to acquire respectable place in the family, society and the world. Initiated by Nārada, he performs penance for a long time and ultimately secures the blessings of the Lord and attains the highest and the most stable position not only in this terrestrial plane but even in the celestial sphere. Whatever may be the motive, no worship or penance goes waste, but yields unexpected and astonishing results when the Lord chooses to shower His choicest blessings on His devotees.

If a boy of five was granted the highest position in life on the strength of his devotion, it may not be very surprising. But what really surprises us is that an old man Ajāmila by name was blessed with the highest bliss, salvation just on the ground that the name of the Lord came out of his lips in the last moment of his life, casually when he was addressing his son named Narayana.

An excellent specimen of devotion is Prahlāda who is depicted as an embodiment of devotion. He was a born devotee tutored by Narada even before he was born. He always felt the presence of Bhagawan Vāsudeva day and night whether he was sitting or standing, eating or drinking, walking or talking, playing or resting, sleeping or dreaming. Sometimes he weeps, sometimes he rejoices, sometimes he stops and stands still, amazed and astonished and tears of bliss flow from his eyes when some invisible divine presence touches his heart. It is no wonder if the Lord came down to the palace of his father at the mere thought and manifested himself in the form of a lion like man. Being a developed soul, he does not get affected by the cruelties and inhuman torture to which he was subjected by his own father. The sea cannot drown him. The huge elephant cannot crush him. The most poisonous drink cannot kill him. Like the eternal soul, he is indestructible. What makes the episode more interesting, is the contrast between the father and his son. His father Hiranyākashipu tries to preach the high sounding philosophy to the members of his family at the time of his brother's death. Both the brothers Hiranyāksha and Hiranyākashipu were blind to the realities of life on account of the gold coating covering their eyes and cheeks. They were self-styled supreme powers in the world. They did not recognise the presence of a divine force guiding the universe. In spite of the great penance performed by Hiranyākashipu, he fails to realise this simple fact. His son, a born seer, tries to present the clear vision before his father who foolishly tries to educate his son on his own lines. But the Lord ultimately comes to the rescue of the child and grants redemption to the cruel father. Thus, the episode of Prahlāda not only postulates the essential qualities of a devotee but also demonstrates the ultimate success of truth and incidentally presents the real philosophy of education. The story of Prahlāda is one of the finest specimens in the devotional literature and Bhāgavatam rightly describes the boy as Mahābhagavata.

Ambarisha is yet another devotee who is close to the divinity. He was presented with Sudarshana Chakra by the Lord so as to protect him from all evils.

It is significant to note that devotion to the Lord as depicted in Bhāgavatam is not confined to the princes, emperors, sages and saints, but it extends its scope to the animals like Gaṇḍarva. Even an elephant can command the immediate attention of the Lord if only the call is from the bottom of the heart and with a genuine feeling of total surrender.

These episodes are not narrated continuously but are interspersed by enlightening discourses discussing the origin of life, the nature of celestial sphere, the importance of meditation, the duties of rulers, householders, housewives and monks and several other topics of philosophic import. As a part of the episodes, we come across soul-elevating hymns (Stotras) which have a tonic effect on the minds of devotees who like to recite them again and again. It is interesting to note that an animal like Gaṇḍarva starts praying.

ओ नमो भगवते तस्मै यत् एतच्चिदात्मकम् ।
पुरुषायादिवीज्याय परेऽज्ञायाभिघ्नोमहि ॥

यस्मिन्निदं यतश्चेद येनेदं य इदं स्वयम् ।

यो ऽ स्मात् परस्मान्च परस्तं प्रपद्ये स्वयंभुवम् ॥

(Bhāg— 8—3 —2 and 3)

These words coming from the mouth of an elephant can provide inspiration to the greatest of saints and scholars. Besides the glorifying character of an appealing prayer it combines in itself the highest philosophy expressed in simple phrases. The second stanza quoted above summarises the qualities of the omnipresent, omnipotent, omniscient and all absorbing Master of the universe.

Similarly the Nārāyaṇa Kavacham consisting of 23 stanzas has a charming effect on anyone who recites it once. In fact the whole text is an enlarged form of the great Mantra 'OM NAMO BHAGHVATE VĀSUDEVĀYA' popularly known as Dwadasākṣari, each section of Skandha of this celebrated book representing one syllable of the Mantra. It is also worth recollecting that towards the end of the treatise the twelve months constituting the year, a universal unit of time are described in terms of the twelve forms of Āditya who is also equated with Vishnu—

एता भगवतो विष्णोरादित्यस्य विभूतयः

(Bhag— 12— 11— 45)

The Sun God is identified with Ātman which also has twelve phases. It is therefore apparent that apart from the philosophic content conveyed through the composition of Bhāgavatam the author tries to transmit the experience of Sabda Brahman (Brahman in the form of reverberating sound) to the readers.

Besides presenting inspiring specimens of devotees and devotion and providing enchanting material for rejoicing recital, Bhāgavatam describes in detail various incarnations of the Almighty. For a common man Bhāgavatam means the story of Krishna and nothing else. The moment he thinks of Śrīmad Bhāgavatam his thoughts immediately go to Gokul Mathurā and Brindāvan where the entire atmosphere including the cattle in the field leaves on the trees flowers in the gardens and water in the river rejoices and responds to each and every movement of the charming son of Yasodā. It is true that a major portion of the work—almost half the volume—is devoted to depict Lord Krishna in several phases and stages of his life bringing out his full personality approximating to the Lord of the Universe. But it is also a fact that at least in seven sections or Skandhas, Krishna does not play any prominent role and in some portions he does not find even a casual mention. But still the entire work is attributed to him. There must be some rationale behind this.

The fact is that out of the various incarnations of the Lord Krishna represents all the phases of the Almighty as Vyāsa himself proclaims

अयेचाशकला प्रोक्ता कृष्णस्तु भगवान् स्वयम्

Other incarnations represent only a fraction of the Lord while Krishna is an integral representation of all that is divine. Other incarnations like Varaha, Narasimha and Vamana have a limited purpose and the manifestation is also momentary and localised.

while Rāma and Krishna have a wider field to cover and a larger mission to achieve. But even the story of Rāma occurring in the ninth section just before Krishna comes into picture appears to be too concise and compact to compare with the broad canvas and high pedestal on which Krishna is placed. In fact the concept of Bhāgavatam is that Krishna is Bhagawān Himself and all others are there only to highlight His supremacy and oneness with them. That is why we find that the entire work starts with Krishna who saves the life of Parikṣit and almost ends with his wilful withdrawal from the world.

The tenth and the eleventh sections of the book are wholly devoted to the detailed account of the multi coloured and multi phased life of Lord Krishna. Starting from his mysterious birth at midnight in a prison house upto his last journey to his original abode from the holy place of Prabhāsa the whole life of this Superman or Godhead is full of thrilling events leading to the establishment of peace and justice. His life itself serves as his message. But to understand his life is also not an easy job. He is branded as a mischievous child both at home and in town. He becomes notorious as butter smuggler, eve teaser, gay walker and even headstrong opponent of the traditional values and customs. But gradually his intentions become manifest and he rises to the level of a great reformer, social worker and harbinger of peace. The death of Kamsa and the restoration of normalcy in his own place convinces people that he is born with a purpose and a man of mission has come down to earth to redeem people of their age old miseries. Even as a child he questions with courage the traditional worship of Indra and launches a massive agitation against it. He convinces his father that even God, if there is one, cannot change Law of Nature and man has to reap the consequences of his actions—good or bad.

अस्तिषेदीश्वरः कश्चित् फलस्यैकमगमम् ।

वर्तारं भजते सोऽपि न ह्यनर्तुं प्रमुहि स ॥

(Bhāg—10—24—14)

He liberates people from the narrow attachment and elevates them to the universal love free from passions and animosity. He demonstrates by his identification with each and every beloved of his that there is only one Puruṣhottama in the cosmic creation who plays on his alluring flute sweet melodies reaching each and every corner of the world and every atom dances to those tunes like a beloved lady follows her lover. Krishna stands for attraction. Anybody who comes into contact with him cannot but accept his intrinsic power to magnify the space around him. Even his opponents know in their heart of hearts that it is their good fortune that they have been brought near him and they are in fact granted redemption from the worldly bondage though physically killed. In the language of Bhagavatam it is Uddhara and not Saṁhāra.

Krishna emerges as Jagadguru even before the battle of Mahabharata begins. He tries to avoid war but having no alternative he encourages the peace loving Pāṇavas to fight and fight without minding the consequences as they are fighting for a good cause. Their success will promote peace and happiness to the entire humanity. The philosophy taught by Krishna was thus a practical one directed towards action. Action enlightens

the individual and enlightenment presents a clear vision of life and visualisation always followed by realisation. This is the philosophy which inspires Arjuna to fight and win the battle.

Having established peace and order, Krishna feels that his mission has been fulfilled and prepares himself for the last journey (Mahāprasthanam). The real radiation in life finds its glorious self expression in the last moments. Accordingly, the philosophy of life which Lord Krishna has been practising and preaching throughout his life finds a matured expression after he reaches Prabhāsa, his last sojourn in life. There he is approached by his closest friend Uddhava to receive his last instructions. Krishna predicts that the entire city of Dwarakā would be drowned and Kaliyuga would start from the moment he parts with the world. He advises Uddhava to proceed to Badari and meditate on the philosophy of life. The whole of eleventh section (Ekadasa Skandha) is saturated with the parting words of honey coming out of Krishna's mouth and therefore forms the sum and substance of his message. This is often referred to as Uddhava Gītā as it is addressed to Uddhava. The most enlightening part of this Uddhava Gītā is the story of an Avadhoot who narrates his own experiences and explains how he has attained a state of total detachment from life and complete surrender at the feet of the Master of the Universe. Nature, according to him was his teacher. He learnt stability and patience from earth, detachment from heaven, freedom from air, purity from water, humility from fire and similar things from several other sources like the Sun and the Moon, animals and birds, men and women, the pious and the wicked and in short the entire creation.

While summarising the philosophy conveyed through the entire work, Sri Krishna says in categorical terms, that pains and pleasures of life do not affect the soul, they do not go beyond the body and the mind, therefore a realised soul can easily understand the mischief played by his outward vision and directs it towards the inner treasure and enjoys the absolute bliss which is the ultimate goal of life. The teachings of Lord Krishna in the eleventh section of this great work, Srimad Bhāgavatam, formed the basis for the Bhāgavata Sampradaya which later became popular.

In brief, the philosophy of life preached in Srimad Bhāgavatam is that the entire universe is pervaded by the presence of the Lord and the ultimate goal of all living beings is to realise the divinity that is both inside and outside. This is expressed in four stanzas which are popularly known by the name Chatuṣṣloki Bhāgavata (narrated by Vishnu for the guidance of Brahmā in his process of creation).

अहमेवासमवाधं ना यद्यत्सदसत्परम ।
पश्चादहं यदेतच्च योवशिष्येत सो ऽ स्म्यहम् ॥
श्रुतेऽथ यत् प्रतीयेत न प्रतीयेत चात्मनि ।
तद्विद्यादात्मनो माया यथा ऽऽ भासो यथा तम् ॥
यथा महाति भूतानि भूतेषूच्चावचेप्सु न ।
प्रविष्टा यप्रविष्टानि तथा तेषु न तेऽप्यहम् ॥

एतावदेव जिज्ञास्य तत्त्व जिज्ञासुनात्मन ।

अ वयम्यतिरेकाभ्या यत्स्मात् सवत्र सबदा ॥

(Bhag— 2— 10— 31 32, 33 and 34)

“In the beginning, there was only one and it was ‘I and nothing else There was neither the gross nor the subtle neither the real nor the unreal— not even something beyond these two I was there present before creation , I am again present here as a part of this creation and I shall be present even after this creation comes to an end ’

The mystery behind this creation is that what appears to be real is not really real and what is taken to be unreal is in fact real in the absolute sense Like light and darkness the real and the unreal are only relative and are interdependent The absolute reality is beyond them This is what is known as illusion (Maya) which blurs our vision and gives false appearance to the real state of affairs

‘ All the five elements— the sky the air the light, the water and the earth— are present in all living beings and so am I in them As a part of my own creation I do not have to take a deliberate entry into them I am always there already

“This can be realised either by positive approach to reality or negative elimination of the unreal Once it is realised nothing else remains to be realised This is all you know and you need to know on earth if you have any inclination to know There is nothing beyond this

कृष्णाक्षर किमपि तत्त्वमहं न जाने

Inter-Relation of Sāṃkhya and Yoga

Dr E A Solomon

When we start thinking of the inter relation of Sāṃkhya and Yoga we are immediately reminded of the words of the *Bhagavad Gītā* (V 4.5) and of those of Śaṅkarācārya in his *Bhāṣya* on *Brahma sūtra* 2.1.3. In the *Mahabhārata* and particularly in the *Bhagavad Gītā* we find a number of allusions to Sāṃkhya and Yoga but one must bear in mind that here the systematic darśanas (systems of Philosophy) known by these names are not meant. Yoga does not mean here *citta vṛtti nirodha* (annihilation or final arrest of the mental states) as it does in the *Yoga Sūtras* of Patañjali; it simply signifies any practical discipline leading to union with God, a spiritual technique, just as Sāṃkhya signifies metaphysical knowledge, knowledge of the Self or Reality. According to the *Mokṣadharma* (Adh. 134.46), the fore runner (*purāṣarah*) of Yoga is found in the Vedas and in Sāṃkhya; that is to say, Yoga has assimilated the truth discovered by the *Upaniṣads* and Sāṃkhya. This should mean that the Yoga technique should be preceded by the knowledge of the *Upaniṣads* and Sāṃkhya.

The *Bhagavad Gītā* (v. 4.5) says that children (i.e. the puerile) speak of Sāṃkhya and Yoga as distinct but not the wise men. One who pursues either well reaps the fruit of both. He sees rightly who sees Sāṃkhya and Yoga as one. This position of the *Gītā* is in perfect agreement with its spirit for it seeks to incorporate all recommended ways of salvation into a single spiritual teaching which is broad based. In the *Bhagavad Gītā* Yoga can be understood in general as a discipline whose goal is the union of the individual soul with the Supreme Self. The striking originality of the *Bhagavad Gītā* lies in its emphasis and insistence on Karmayoga (Yoga of action) which is acquired by renouncing the attachment to the fruits of actions. To act calmly and automatically without being perturbed by the desire for the fruit (*phalatrṣṇā*) amounts to obtaining serenity and equanimity (*śamati*) that only Yoga can yield. While acting without inhibitions one remains faithful to Yoga. This interpretation of Yoga as a technique enabling man to detach himself from the world even while continuing to live and act in it highlights the successful synthesis that the *Gītā* has achieved. The *Gītā* seeks to reconcile all aspects of life (active, ascetic, mystical) as it seeks to reconcile Dualism or Pluralism with Non dualism.

In addition to this the *Bhagavad Gītā* (VI. 10 ff) puts forth Yoga technique in the strict sense of the term for the *muni*. Although this technique involving bodily posture gazing at the tip of the nose and so on resembles to some extent the one prescribed by Patañjali; the meditation Kṛṣṇa speaks of is not strictly the one prescribed in the *Yoga sūtra*. According to the *Gītā* the yogin does not achieve the Supreme end unless he

concentrates on Kṛṣṇa Kṛṣṇa says with a serene soul and being fearless, constant in his vow of celibacy, having controlled the mind and steadfastly thinking of me he should practise Yoga taking me for the Supreme end Thus being continually engaged in meditation and keeping the mind under control the yogin attains the peace that resides in me and the final goal of which is *nirāṇa* (*Gītā* VI 14-15) It is through God's grace that the yogin attains *nirāṇa* which signifies a state of perfect union between the soul and its God The infinite bliss that results from union with God allows the yogin to see the Self in all beings and all beings in the Self (*Gītā* VI 29) The yogin is completely detached from the ills of this world But the highest yogin is he who regards another's pain or pleasure as his own (VI 32) Such a yogin goes beyond the prescriptions of the Veda that is to say he is superior to the one who performs vedic rituals (VI 44) Kṛṣṇa says that among the ways to Salvation the best and most commendable one is the way of Yoga which is higher than *tapas* (asceticism) higher than *jñāna* (knowledge) higher than *karma* (sacrifice) (VI 46) The acceptance of yogic practices by thinkers of a devotional trend, though they have been liberally interpreted, and are devoid of rigorous asceticism, shows how wide spread these were Kṛṣṇa's discourse in a way showed the validity of Yoga technique as a means of attaining salvation and as a means of obtaining union with God Thus if we examine the philosophical texts of all the schools of thought we shall find that all or many of the angas of Yoga are recommended as means to the realisation of the true Self

This enables us to understand and appreciate the words of Śaṅkara when he says that Bādarāyana has made a special effort to show that the Yoga system also does not enjoy the support of the Veda because one can hunt out in the Veda a number of allusions to or hints at the practices acceptable to the Yoga darśana—*āsana* (posture) *dhīraṇā* (concentration) etc — and these are meant to be aids in the process of the acquisition of true knowledge Therefore, since one aspect of the Yoga system is acceptable to even the Veda followers one would especially feel tempted to regard it as a system in accordance with the Veda The Vedāntin cannot accept this as the trend of Upanisadic teaching is in the direction of Non dualism, whereas the Sāṃkhya-Yoga thinkers are dualists Sāṃkhya and Yoga whenever they are meant as leading to salvation should always be understood as Vedic knowledge and meditation The Sāṃkhya Yoga tenets may be accepted to the extent to which they are not contradictory to the teaching of the Veda The Sāṃkhya system has accepted the Upanisadic concept of the *Puruṣa* (soul entity, self) being qualityless and of the nature of pure consciousness as also the concept of the path of *nivṛtti* (renunciation) as leading to emancipation as the *puruṣa* is by nature inactive But the Sāṃkhya recognises plurality of selves, which the Vedānta cannot admit as it is opposed to the Upanisadic teaching True knowledge capable of leading to liberation is the one that is in strict accordance with the Vedic teaching (*Brahma sūtra Śaṅkara Bhāṣya* II 13) Considered thus the Yoga technique is broadly acceptable to all the schools of thought inasmuch as it helps us to realise the Ultimate Reality

The term Sāṃkhya can be derived from *Sam + khyā* and means knowledge discernment discrimination and is therefore accepted as the designation of the system of

Indian philosophy which is based on the discrimination of Spirit and Matter *puruṣa* and *Prakṛti* Sāṃkhya can also be related to Sāṃkhya in the sense of number, and in the Sāṃkhya system there is sufficient emphasis on the numbers of the principles to justify this designation even from this point of view. But the emphasis is on knowledge discrimination (*viveka*) and *kāvalya* (isolation of the *puruṣa* or sentient principle from *Prakṛti* matter and its transformations)

The term *Yoga* can be derived from 'yuj', to join and this gave the impression that *Yoga* originally meant joining the deity or union with God. As a matter of fact, the root 'yuj' means, in the light of a very old metaphor to join oneself to something to apply oneself to a task to harness oneself for some work, to exert oneself. And it is quite likely that the designation 'Yoga' as it is known to us could have sprung from this sense. *Yoga*, as Patañjali tells us, is *citta vṛtti nirodha*, the effort of restraining or arresting the operations of our thought harnessing the mind to concentrate on a definite object. The idea of absorption into the Supreme Lord does not form a part of Patañjali's *Yoga* theory. Isolation of the self (*puruṣa*) is aimed at by the *Yoga* system as by the Sāṃkhya though the approaches may be somewhat different. Bhojadeva says in the beginning of his commentary on the *Yoga sūtra* that for a true Yogin *yoga* joining means really *vijoga*, separation or *viveka* (discrimination) between *puruṣa* and *Prakṛti*, such as is taught in the Sāṃkhya (*pun prakṛtyor vijogo pi yoga ity uditō yathā*)

Viveka or *kāvalya* was indeed a ultimate end to which the Sāṃkhya philosophy in all its details converged. But how is this highest object of philosophy to be attained? By knowledge', Kapila, the founder of the Sāṃkhya school would say, and so would expound the true nature of *Prakṛti* and its evolutes on the one hand, and of the innumerable *puruṣas* on the other. But mere verbal or theoretical knowledge cannot achieve this aim unless it results in direct realisation and so Patañjali even while accepting and briefly mentioning the doctrines acceptable to the Sāṃkhya would mention ascetic practices as an aid to knowledge and as delivering the self from the fetters of the body, etc. Patañjali in no way ignores the metaphysical knowledge that is expounded in the Sāṃkhya system. On the contrary, he presupposes it. He only adds as a useful support a number of exercises physical and mental by which the senses could be controlled and the concentration of thought on the self (*puruṣa*) would not be perturbed. It is in this sense that he tells us that *Yoga* is the effort of arresting the (distracting) activities of our thoughts (*Yoga sūtra*, I 2). Originally the object of yogic exercises like particular bodily postures, control of breath and the like seems to have been just to counteract the distractions to concentration on something serious and important. This was the early beginning of *Yoga* and to Patañjali goes the credit of bringing together and classifying ascetic practices and prescriptions handed down from time immemorial and of validating them from a theoretical point of view justifying them and incorporating them into a system of philosophy. Patañjali himself says that he was not the founder of *Yoga* philosophy and of course not of *Yoga* techniques. He is simply systematising the doctrinal and technical traditions of *Yoga* which were handed down from the past and were properly examined and tested and not found wanting (*Aitha Yogānuśāsanam Yogasūtra* I 1)

Like Yoga, Sāṃkhya also has a pre history, though the earliest treatise that we have with us is the *Sāṃkhya Kārikā* of Īśvarakṛṣṇa (fourth fifth cent A D). The rise of Sāṃkhya can be traced to the attempt to distinguish between the essential nature of the self, and what leaves it at death and thus to discover the cause of pain which has been a universal problem and if possible to discover the means of its eradication. The chief aim of this philosophy seems to have been to dissociate the self from the non self, the spirit (puruṣa) from matter (Prakṛti). The *Sāṃkhya Kārikā*, I declares that the very basis of Sāṃkhya is man's desire to free himself from the pounding of the three fold sufferings. In fact, this is the goal of all schools of Indian philosophy, and this is possible only through the knowledge of the Ultimate Reality or Realities. The wretchedness of the mundane life is attributed to *avidyā* (Ignorance) and all effort is converged to the attainment of knowledge and finally the realisation of the truth regarding the Self. And knowledge is valued and sought for inasmuch as it leads to liberation. Patañjali also says that all including the enjoyment of mundane life is suffering for the discriminating person in as much as it is finally painful (*duḥkham eva sarvaṃ vivekinah—Yoga sūtra II 15*). And *avidyā* (ignorance) is the breeding ground for all the five afflictions—illusion, feeling of individuality passion hatred and being obsessed with the idea of living and preserving (*avidyā smitārāgaḥśābhinivēśah pañca kleśāḥ avidyā kṣetram uttarejām — Yoga sūtra II 3 4*) (Compare *Sāṃkhya kārikā*, 47). The differences between Sāṃkhya and Yoga are not significant. Only their method or their mode of emphasis differs. The Sāṃkhya would say that one attains liberation solely through knowledge while Yoga would emphasise that ascetic practices and a technique of meditation are indispensable.

The puruṣa (self sentient entity) is of the nature of pure knowledge or sentiency and is an isolated inactive witness. It is eternally free has no qualities such as knowledge desire and the like and is inexpressible. All states of consciousness are extrinsic to it as they are constantly changing whereas the puruṣa is eternally and absolutely free from change. If the puruṣa nevertheless appears as an agent as knowing desiring, hating suffering and so on it is because of *avidyā* (ignorance), the non discrimination of puruṣa from Prakṛti (according to the Sāṃkhya or mistaking the non self for the self—(according to the Yoga philosophy). This non discrimination (*aviveka*) is especially such in regard to *buddhi* (intellect) the most subtle and refined evolute of Prakṛti, abounding in sattva guṇa and so characterised by luminosity purity and comprehension. Perception memory, reasoning etc belong to the *buddhi* and yet because of ignorance are attributed to the puruṣa who though never bound and so never really emancipated is regarded as bound and later emancipated. (See *Sāṃkhya Kārikā* 19 62 *Sāṃkhya sūtra* I 145 ff *Yoga sūtra* II 20). There is a unique correlation or sympathy termed *yogyatā* between puruṣa and Prakṛti by virtue of which Prakṛti (Matter Nature) works for the enjoyment and the deliverance of the puruṣa (*Sāṃkhya Kārikā* 21, 37 42 *Sāṃkhya sūtra* II 1 *Yoga sūtra* I 4 II 18 23).

Prakṛti (the Primordial Substance) consists of three guṇas (psycho physical constituents or modes)—sattva (characterised by purity luminosity comprehension), rajas (characterised by energy and activity) and tamas (characterised by inertia, heaviness).

ness and obscurity) These *gunas* exist simultaneously and when their equilibrium is disturbed *Prakṛti* assumes specific forms or is modified into its evolutes conditioned by its teleological instinct of activity for the sake of the *puruṣa*. According to *Sāṃkhya* Yoga, the body, the senses, the inner organ and the different states of consciousness and even the intelligence as also the outer world are all the creations of the self same entity viz *Prakṛti* and are material in character, the transcending *puruṣa* being the superintendent (*adhyakṣa*) or the witness (*sākṣin*). The *Sāṃkhya*-Yoga holds the *gunas* responsible for the psychic states also. The *buddhi* is tri *guna* and as such has a disposition to *prakhyā* (vividness, clarity), to *pravṛtti* (activity) and *sthiti* (inertia). The mind is *sattva* in the form of *prakhyā* when commingled with *rajas* and *tamas* acquires a liking for supremacy (*aśvarjya*) and objects of sense (*viśaya*). That very mind is *sattva* when interpenetrated by *tamas* tends towards dement (*adharma*), ignorance (*ajñāna*) non detachment (*avairāgya*), and wretchedness or helplessness (*anaiśvarjya*). And the very *sattva*, when the covering of delusion has dwindled away and is now illumined in its entirety but is faintly influenced by *rajas*, tends towards merit (*dharma*), knowledge (*jñāna*) detachment or renunciation (*vairāgya*) and supremacy (*aśvarjya*). And the same *sattva* the stains of the last vestige of *rajas* once removed being grounded in its own nature and being nothing but the discernment (*lhyāni*) of the difference between the *sattva* (i.e. *buddhi*) and the self (*puruṣa*) tends towards *dharmamegha*—*samādhi* (see *Yoga sūtra* I 2 also II 15 19, IV 29). But this *viśeṣa lhyāni* (discernment of the difference between *Prakṛti* and *puruṣa*) too has to be given up as it is a product of *Prakṛti* and so opposed in nature to the self (*puruṣa*) which is eternal, unchanging and undefiled by the *gunas*.

The *buddhi* enables man to know and comprehend things by reflecting *puruṣa* that is to say, the *buddhi* is modified in the form of the object and there is the reflection of the *puruṣa* in it, and consequently it is felt that the *puruṣa* knows. But the *puruṣa* is not in any way affected by this reflection and does not lose its essential nature. As the *Yoga sūtra* II 20 would put it the *puruṣa* is absolute sentiency and while remaining pure and unaffected it knows cognitions that is to say looks at the cognitions presented to it. From time beginningless, *puruṣa* is found to be drawn in to this illusory relation with *Prakṛti* due to *avidyā* and as long as *avidyā* persists mundane life will persist and there will be deaths and rebirths and the *Prakṛti* will keep on manifesting as different phenomena. To think that I in I know I suffer etc refers to the *puruṣa* is to be steeped in illusion and strengthen it. Hence the *Sāṃkhya* like the *Upaniṣads* would say that there is bondage through ignorance and liberation through knowledge (*Sāṃkhya sūtra* III 23 24).

At the very first stage of our pursuit in the direction of emancipation we must deny suffering. Suffering cannot belong to the self. Sufferings feelings, volitions even acts of knowing cannot belong to the self for though certainly real they are objective in character and can have nothing in common with the self and cannot pertain to it or relate themselves to it. Knowledge reveals the very essence of the self, nothing is produced only reality which always existed as such is revealed. Knowledge alone can lead to emancipation or isolation of the self (*kaivalya*) according to the *Sāṃkhya*.

Religious rites are not helpful for they are founded on desires and cruelty (*Sāṃkhya-kārikā* 2 *Sāṃkhya sūtra* III 26) On the contrary every ritual act gives rise to a karmic force and strengthens and prolongs bondage Renunciation and vedic learning and the like are indirect means For Sāṃkhya the only perfect and direct means is knowledge

The cognitive process is naturally related to the intelligence (buddhi) which is an evolute of Matter, however subtle it be Does this mean that Prakṛti collaborates in the emancipation of the puruṣa? The Sāṃkhya-Yoga would say that Prakṛti by its teleological instinct makes experience possible and also functions for the liberation of the self Vyāsa commenting upon *Yoga sūtra* II 18 rightly says that bondage is the situation of the buddhi when the ultimate end intended for the self (puruṣārtha) i.e. *apavarga* (emancipation isolation) has not yet been attained, and emancipation is just the state in which that end has been accomplished The buddhi being a very subtle manifestation of Prakṛti is able to aid the emancipation of the self by serving as the preliminary stage of revelation The buddhi leads man to the threshold of revelation As soon as self-revelation flashes forth buddhi and all the material elements assigned by virtue of *avidyā* to the puruṣa detach themselves from the puruṣa and are re-absorbed into Prakṛti The analogy given is that of a danseuse who retires on knowing that she has been seen (*Sāṃkhya kārikā* 59 *Sāṃkhya sūtra* III 69) Nothing has a finer sensibility than Prakṛti As soon as it feels that it has been recognised it no longer shows itself to the puruṣa (*Sāṃkhya kārikā*, 61) This is the stage of the *Jīvanmukta* the one liberated even while living Such a sage still lives because the karmic residue has yet to be exhausted But when death comes to the body, the puruṣa is completely emancipated

Sāṃkhya Yoga like Kevalādvaita Vedānta holds that the puruṣa (self) or sentient principle is neither born nor destroyed neither bound nor active neither longing for liberation nor liberated (See *Gūḍapāḍa Kārikā* II 32) It is eternally pure free it cannot be bound because it cannot enter into any relation with anything Bondage and liberation are illusions conjured by the imagination due to *avidyā* whereas the self is eternally free and of the nature of pure sentience Liberation only signifies becoming conscious of its eternal freedom The 'I' is a product of matter and ceases to act as soon as revelation flashes forth According to Sāṃkhya Yoga and Kevalādvaita Vedānta the self is not a knower it does not have knowledge as a quality as in the case of the soul in other systems like the Nyāya-Vaiśeṣika Jaina philosophy and the theistic schools of Vedānta The self is of the nature of pure being, sentience and is never an object of knowledge it is *dṛṣṭu* but not *dṛṣṭvya* *anubhūtu* but not *anubhāvya* And yet Sāṃkhya and Kevalādvaita Vedānta specifically assert that knowledge alone leads to *mokṣa* (liberation) that is to say knowledge is the immediate cause of liberation, which according to them is not something that is capable of being produced or modified or cultured or reached It is always there only it is not known or recognised by the I due to *avidyā* which has to be dispelled by true knowledge Nevertheless even the attainment of true knowledge is an operation of the buddhi, and so falls within the sphere of phenomena or of *Avidyā* and as soon as *Avidyā* is dispelled, even this will go has necessarily to go Hence Yoga teaches the discipline leading to *catuṣṭaiḥ mūlāḥ* Hence for Sāṃkhya and Kevalādvaita Vedānta attainment of knowledge leading to

liberation signifies the annihilation of *aviveka* (non discrimination between *puruṣa* Prakṛti) or *avidyā*, for the *puruṣa* is not something which can become the object of *buddhi*. Nevertheless the *buddhi* is a very powerful instrument of knowledge which I lead man to the very threshold of revelation, when the self is in its own unbounded Nature with nothing trying to appropriate it to itself.

Scholars have shown a tendency to over-emphasise or even exaggerate the difference of approach between the Classical Sāṃkhya and the Classical Yoga. Classical Yoga begins where Sāṃkhya leaves off. Patañjali takes over the Sāṃkhya dialogue almost in its entirety, but he does not believe that metaphysical knowledge can by itself lead man to final liberation. *Gnosis* in his view, only prepares the ground for acquisition of freedom (*mukti*). Emancipation must, so to speak, be conquered by its own force, specifically by means of an ascetic technique and a method of contemplation which taken together, constitute nothing less than the Yoga darśana. The aim of Yoga as of Sāṃkhya, is to do away with normal consciousness in favour of a qualitatively different consciousness which can fully comprehend metaphysical truth. Now for Yoga this suppression of normal consciousness is not something easily attained. In addition to *gnosis*, the darśana it also implies a practice (*abhyāsa*), an *asceticism* (*tapas*)—in short a physiological technique compared with which the strictly psychological technique is subsidiary.*

Almost every system of philosophy would accept that our experiences fall under one of the following heads—(a) errors, illusions, etc. which are recognised as false even in our day to day life e.g. mistaking the rope for a serpent, and so on. (b) normal psychological experiences which are universally validated, and yet are false from the metaphysical or supra empirical point of view e.g. regarding the body, sense intellect as the self regarding the self as born enjoying suffering and as dying and so on. (c) parapsychological experiences resulting from exceptional purity of intellect mostly brought about by selfless restrained activity and *tapas*, and which cannot be rationally accounted for or for which no immediate cause can be shown as they come like a flash and reveal the truth. The purpose of Yoga is to make possible or open the way to this third type of supra sensory extra rational experience. By virtue of *Samādhi* the yogi finally passes beyond the mundane condition and *mukti* is attained at the end.

Vyāsa classifies the modes or stages of consciousness or mind stuff as follows—(i) *kṣipta* (restless) (ii) *mudha* stupefied, infatuated, (iii) *vikṣipta* temporarily stable but becoming unstable (iv) *ekāgra* fixed on a single point (v) *niruddha* completely restrained. Of these, the first two have nothing to do with yoga i.e. *samādhi*, even the *vikṣipta* state of the mind the concentration is at times overpowered by opposite distractions and consequently it cannot be properly called Yoga. But the *ekāgra* state fully illumines a real distinct object and causes the afflictions (*klesas*) to dwindle and

Yoga—Immortality and Freedom p. 36—Mircea Eliade—Translated from the French by Willard M. Trask—Routledge and Kegan Paul London 1958. This book is of immense help for the study of the Yoga darśana and I gratefully acknowledge my indebtedness to it. Still in all humility I would differ in this respect.

slackens the bonds of *karman*, and points in the direction of the restriction of mental fluctuations. This is 'Sañhprajñāta Yoga', in which there is consciousness of an object. This *samādhi* is obtained with the help of an object and hence is called 'sañhprajñāta' (differentiated *samādhi*). This is accompanied by deliberation (*vitarka*) and by the feeling of personality (*asmā*). But when all the fluctuations of the mind are restrained there is *Asañhprajñāta Samādhi*, in which there is no consciousness of an object. It is *samādhi* without support or undifferentiated *samādhi* in which there is no otherness' but a full comprehension of being (See *Vjāsa bhāṣya* on *Yoga sūtra* I 1). Also *Yoga sūtra* I 17. During *sañhprajñāta samādhi* all the mental functions are arrested except that which meditates on the object. On the other hand, in *asañhprajñāta samādhi* all the mental operations are arrested, all consciousness vanishes. *Sañhprajñāta samādhi* is a means of liberation inasmuch as it makes possible the comprehension of Reality and brings an end to every kind of affliction. But *asañhprajñāta samādhi* destroys the impressions (*samskāra*) of all previous mental operations and even succeeds in arresting the karmic forces. During this state there is no trace of the mind except the impressions left behind by the past functioning. (If these impressions were not present, there would be no possibility of returning to consciousness). This *asañhprajñāta samādhi* comes like a flash no immediate cause can be assigned to it though it is undoubtedly preceded by a prolonged series of serious efforts and Yogic practices.

There is a continuous disordering fluctuation of mental modes because the senses or the sub conscious keep on introducing into consciousness objects that change it according to their form. Hence the Yogin should before aspiring higher first check this and thus he does by concentrating upon an object (tip of the nose and the like or God). Thus the series of ideas come to have a single object and the diffused attention is integrated. But to attain this a number of techniques have to be acquired and it is only then that *ekāgratā* can lead the Yogin in the direction of *samādhi*. Patañjali mentions eight *angas* (members) of Yoga which may be regarded as techniques and also stages of the Yogic pursuit finally ending in liberation — (1) *Yama* restraint, abstinence (2) *niyama* observance discipline (3) *āsana* bodily posture (4) *prāṇāyāma* (breath restraint) (5) *pratyāhāra*, drawing the senses away from their object or freeing them from their dominance (6) *dhāraṇā* concentration (7) *dhyāna* yogic meditation (8) *samādhi*. Being free from dominance of the sense objects through *pratyāhāra* and having acquired *ekāgratā* through the still preceding techniques the yogin attempts *dhāraṇā* or fixation of thought on a single point—lotus of the heart tip of the nose or the like for one cannot obtain *dhāraṇā* without an object to fix one's thought on. *Dhyāna* is prolonged concentration or as Patañjali would put it, a continuum of unified thought (*pratyayaikāgratā*). *Samādhi* is the stage when *dhyāna* is freed from the separate notions of meditation meditating subject and object of meditation and maintains itself in the form of the object meditated upon.

We have referred earlier to two fold *samādhi*—*sañhprajñāta* and *asañhprajñāta*—and to four succeeding stages of *sañhprajñāta* according as it is accompanied by *vitarka*, *vicāra* *ānanda* and *asmā*. In the *samādhi* accompanied by *ānanda*, the mind

abandoning all perception of real objects experiences the joy of the internal luminosity and consciousness of self that belongs to *sattva*. And in the *samādhi* accompanied by *asmitā*, the *buddhi* reflects only the self and understands its distinctness from the body, I am (*asmi*) other than the body. This is also called 'Dharmameghasamādhi' (*Yoga sūtra* IV 29). After this, *avidyā* and the other *kleśas* (afflictions) are completely and finally extirpated from their roots and so also the latent deposits of *karman* good and bad, and the yogin becomes a *jīvanmukta* (liberated even while living). Even after *nirvicāra samādhi* there is *ṛtambharā prajñā* (truth bearing insight) which unlike verbal knowledge and inferential knowledge perceives the particular whether it pertains to a subtle element or to the self (*puruṣa*) (*Yoga sūtra*, I 46 ff). This is already an opening in the direction of *nirbīja* or *asamprajñāta samādhi* when the impressions of all other consciousnesses are eliminated, and the Yogin becomes finally liberated. Consequently the self abides in its own nature (*svarūpamātrapratiṣṭhā*) and is therefore said to be pure isolated (*kevala*), liberated (*Vijñānabhāṣya* on *Yoga sūtra* I 51).

Patañjali makes it very clear that *asamprajñāta samādhi* in the case of yogins is preceded by *śraddhā* (faith), *śīrya* (energy), *smṛti* (memory) *samādhi* and *prajñā* (wisdom). As *Vacaspati* says, *smṛti* here signifies *dhyaṇa* (*Yoga sūtra* I 20). So here Patañjali is mentioning the stages prior to and the preparation for *asamprajñāta samādhi* which follows unprovoked. But for this also is required a course in *kriyayoga*, experimental practice which consists of *tapas* (ascetic practice, *śādhya*) (study), *īśvara pranidhāna* (devotion to *īśvara*, God that is to say, renouncing the fruits of all these actions to him) (*tapah śādhyaṇeś varapraniḥhānam kriyayoga*—*Yoga sūtra* II 1) (Compare *Sāṅkhya kārikā* 23). All these are meant for the cultivation of *samādhi* and for the attenuation of the *kleśas* (afflictions) (— though these cannot sterilise the *kleśas* viz *avidyā asmitā* etc.) (See *Yoga sūtra* II 2 3). *Vacaspati* and others sound a note of warning that *kriyā* (action) should not be overdone so that it would result in physiological disorder nor should the action be performed for the satisfaction of desires and ambitions. The aim should always be equanimity and a calm desire to pass beyond the limitations of human existence.

The fluctuations of the mind should be attempted to be restrained by *abhyāsa* (practice) and *vairāgya* (renunciation passionlessness). The river of the mind stuff can flow either towards good or towards evil according as it is prone to head towards *melekā* (discrimination) and consequently *kaivalya* (isolation) or towards *avimekā* (non discrimination) and consequently the whirlpool of *samsāra* (mundane life). The stream towards *melekā* has its flood gate opened by practice (*abhyāsa*) in discriminatory knowledge and the stream towards sense objects is blocked by *vairāgya* (passionlessness). *Abhyāsa* (practice) signifies the pursuit of the course of action required for bringing about and ensuring a condition of unfluctuating mind stuff flowing on in undisturbed calm. *Vairāgya* is two fold— One may lose interest in objects of enjoyment of this life or in objects of enjoyment of the other world spoken of by the Veda on knowing of their inadequateness and relative transitoriness. But the higher type of *vairāgya* is just the undisturbed clarity and purity of knowledge on the rising of this *vairāgya* the yogin on whom this insight has dawned comes to reflect that he has attained what was to be

attained the *klesas* that were to be annihilated have been annihilated the interlocked succession of worldly existences has been cut. It is just this uttermost limit of knowledge that is *śaivāgya* and it is with this that *kaivalya* (isolation) is inseparably connected. Vācaspati says that this stage of insight is known as 'Dharmameghasamādhi' (See *Yoga-sutra* IV 29,31) (*Vijāsa bhāṣya*) and Vācaspati's *Tattva—Vaiśāradya* on *Yoga-sutra* I 16).

The foregoing exposition is aimed at showing that even Yoga should have no objection to admitting that *mokṣa* or liberation results from *jñāna* (knowledge), of course of the nature of lucid pure insight, and not just verbal knowledge or intellectual exercise. The Yogic pursuit involving successive stages is meant for the attainment of this knowledge the traces of which also finally fade away and *kaivalya* (isolation) of the self is accomplished. The realisation is through the Yogic practices which are the means. And it is because of this that the Yoga—teaching is accepted not only by the Sāṃkhya school but also by almost all the schools of philosophical thought—may be with some minor differences in accordance with their respective metaphysical doctrines.

This thesis is strengthened by what Gauḍapāda has to say in his *Gauḍapāda-kārikā*. He also speaks of Asparśa-Yoga of which most Yogins are afraid though there is no reason why they should have fear. On reaching this stage the Absolute Reality shines forth in its own nature free from all superimpositions. He also speaks of the obstacles coming in the way of Yoga (See *Gauḍapāda kārikā* IV 39 ff, Compare *Yoga-sutra* I 30 ff) and also warns us against the temptations provided by the *siddhis* (miraculous powers) which are the side products of the different stages of Yoga and to which one should not be attached and one must go ahead (*Gauḍapāda-kārikā* 45). This is what Patañjali also has to say and so also the Sāṃkhya Ācāryas. The Kevalādvait Vedantins expound the theory that *śravaṇa* leads to *mokṣa*. Now they certainly do not mean that scriptural knowledge leads to *mokṣa* for if verbal knowledge is expected to lead to realisation, the whole frame work of logic would be upset. What is meant is that what is learned from the scriptures imbibed by means of the strength that the understanding gets from rationalising and realised when the mind stuff is continually modified in the form of the idea of the Supreme Reality—leads to the annihilation of *avidyā*, the root cause of bondage. But this also is to be transcended, as even this knowledge falls within the sphere of *avidyā*. On *avidyā* being annihilated this knowledge or mental mode and its impressions also will disappear and the Reality will shine forth in its own light for the Supreme Reality is not itself the object of any knowledge however excellent it be. Śaṅkara the author of the *Vedānta-sāra* has rightly drawn our attention to the necessity of yogic practices in their entirety for the insight into the Supreme Truth and also explained how the Supreme Reality can be said to be taught by the scriptures and known by one aspiring after liberation and yet be beyond all knowledge. Knowledge removes the obscuring ignorance but the Reality shines forth of itself. For attaining this knowledge a prolonged series of efforts of different kinds is indispensable. But liberation follows only on knowledge being attained or true insight being acquired. Hence liberation has been said to result from knowledge alone though a number of practices may have led the way to this knowledge. There may be some difference in the emphasis and importance attached to

Yogic pursuit in the two systems, but there is no difference of opinion as regards the ultimate goal and the means to it. The Sāṃkhya followers may not be obstinately insistent on each step in the Yogic itinerary being rigidly pursued so long as the aspirant is heading towards the goal (See *Sāṃkhya sūtra* III 36 and *Pravācanabhāṣya*) while the Yoga followers would generally insist on the indispensability of each *āṅga* of Yoga. Classical Sāṃkhya does not recognise God, whereas Yoga would say that devotion to God and surrendering the fruits of actions help in the attainment of the final stage, but God helps only one who is himself pursuing the path of Yoga (See *Yoga sūtra* and *Bhāṣya* I 23, III 6). Thus, *mukti* for both is not a product of just the grace of God. The emphasis is on sincere effort for the attainment of the realisation of Truth, on which the Reality would shine forth in its own nature unfettered by external conditions.

Indian Logic : Development And Theory

Dr S S Barlingay

In the context of Indian Philosophy the phrase Indian Logic is somewhat ambiguous. In the first place, it means much more than what we usually understand when we talk of Logic in the Western context. Secondly, even when we talk of the logical elements proper, we find that this Logic differs very much from the Western Logic both in techniques and in theory. This is perhaps because there is no clear line of demarcation between the theory of knowledge and logic in Indian context. For example, we sometimes talk of Indian syllogism. But the fact is that there is nothing like Indian syllogism, although a syllogism can be constructed out of the Panca Avayavi Vakya. In western tradition although logic developed in the process of philosophizing very soon logic became an independent discipline not subservient to philosophy, and in modern times it was enriched by the mathematicians when they tried to connect it with the foundations of mathematics. Such a thing has not happened in India. But in India different schools of thought developed their tools of arguments and in doing this they also developed several aspects of logical theory and logical techniques. In fact, the general method of philosophizing from which logic developed was that of controversy and the objectives of the controversy were two (1) to find out the truth, and (2) to defeat the opponent. In realizing this second end the theory of fallacies was developed. But on the whole the method of controversy presented a method which was more dialectical than logical. One difference between the dialectical method and logical method is that in dialectical method the temporal co ordinate is not ignored. This makes the super structure of the logical theory epistemological. And this is what we perceive in the historical development of Indian Logic whether we restrict ourselves in this pursuit to Caraka, Arthaśāstra or the logic of Pūrva Mīmāṃsā, Uttara Mīmāṃsā, Nyāya, Vaiśeṣika, Buddhism Jainism, Sāṃkhya or Carvāka. However, although these logics developed in a way independently of one another there must have been communication amongst them as the controversies amongst the adherents of different schools have recorded. Finally it was the logic of the Nyāya Vaiśeṣikas which was more or less accepted as basic by all schools although the Nyāya Vaiśeṣika theory of logic was itself enriched by the interventions from other schools. This is perhaps because the Vedānta school of philosophy dominated the philosophic scene of India and the adherents of this school whether belonging to Advaita Viśiṣṭadvaita or Dvaita thought, accepted the framework of Nyāya Vaiśeṣika logic. But Nyāya Vaiśeṣika logic itself in its later development had to accept a good deal from the Buddhist and the Jain logic. And in fact the Nyāya Vaiśeṣika syncretism itself took place in order to meet the attack of the

Buddhists The acceptance of the seven Padārthas of Vaiśeṣikas by the Nyāya theoretician is an ample evidence which would go to prove how this acceptance is necessary for safeguarding their theory against the Buddhist logical theory

Indian tradition ascribes logic to the Sage, Gautama but the aphorisms which have come down to us are of Akṣapāda He must have flourished after Buddha, for in the aphorisms we find criticism of certain Buddhist doctrines This tradition gave rise to great scholars like Vātsyāyana Udyotakara, Jayanta Vācaspati Miśra and Udayana The other tradition of Vaiśeṣikas produced logicians like Kaṇada, Praśastapada etc Both these schools, in a way, were amalgamated in the writings of Udayana which resulted in a new school of logic established by Gaṅgeśa Upādhyāya and developed by his successors like Raghunātha, Jagadīśa, Gaḍadhara, Mathurānātha and others The Buddhist tradition headed by Dinnāga, Dharmakīrti Nāgārjuna Candrakīrti, Ratnakīrti Dharmottara and Jain logicians such as Bhadrabahu (3rd century BC) Siddhasena Diwākara (3rd Century AD) Akalanika Samanta Bhadra, Haribhadra, Mallisena Sūri have also enriched the general logical theory of Indian origin

The main attempt of Indian logicians was to find out the sources of knowledge and to establish the validity of knowledge To this end in view they developed their theories which they called their theory of Pramāṇa According to different schools these Pramāṇas varied According to Vaiśeṣikas, Buddhists and perhaps according to Jains the Pramāṇas were two Pratyakṣa and Anumāna (Anumāna is usually translated as inference But the translation may not be accurate) Although there is no sufficient evidence to show that the adherents of these schools accepted verbal testimony as a Pramāṇa perhaps from their writing at a few places one may conjecture that at times they accepted Āgamas or some kind of authority as Pramāṇa Sāṅkhya accepted all these three Pramāṇas explicitly Nyāya however, added Upamāna the fourth one to the list of Pramāṇas and later Pūrva and Uttara Mīmāṃsā added Arthapatti and Anupalabdhi to the list Arthapatti however was included in the theory of inference by a few and Anupalabdhi was included under Abhāva and was thus sometimes included under Pratyakṣa I shall be dealing with the nature of these Pramāṇas (except Pratyakṣa) in the following pages

Anumāna The word Anumana literally means that which follows an already existing knowledge The word knowledge also needs to be properly understood For ancient Indian thinkers a form of knowledge is not knowledge Thus two and two make four or 'All M^s are P^s All S^s are M^s, All S^s are P^s which gives the form of the first figure syllogism It is not knowledge knowledge must give information and the information is knowledge only when it is true It must never be ignored that inference is a means of knowledge The conclusion in the inferential machine gives this knowledge part and is jointly implied by the premisses It already exists in the premisses and is carried through the premisses to the conclusion The knowledge part in inference is called ANUMITI in Sanskrit logic Although Anumiti differs from knowledge obtained through other sources of knowledge in as much as it is obtained through a different source as knowledge it has the same knowledge content or characteristic as the knowledge obtained through other sources However we will have to distinguish between

Anumāna or the inferential structure that leads to knowledge and *Anumiti* or the inferential knowledge. The inferential structure is empty. Only if it is filled in with information it is able to pass that information to the conclusion. The inferential structure however is regarded by logicians of all schools as infallible. Validity is a necessary characteristic of this machine, although truth may not be. Only when truth is a characteristic of the premisses that it also becomes the characteristic of the conclusion, and it is this structure which is known as *Anumana*. Mere empty machine which has the ability to be a carrier of knowledge is only a construct—*vikalpa*—according to the Buddhists and is, therefore, neither concerned with truth nor with falsity (but is simply concerned with 'formal validity').

This peculiar view of (inferential) knowledge is largely responsible for the peculiar development of Indian logic. First nothing is knowledge unless it is particular (or singular). A sentence of the form 'Anything is X' is not knowledge. It should not be anything but 'this definite thing'. Secondly, it should not be 'x' but some definite thing or a characteristic. Whereas anything is x is not knowledge, 'This is a blue pot' is knowledge. Even in perception only when the perception is definite, that it is regarded as knowledge. A cognition of the form 'this is either a pillar or a man' is not knowledge. And this concept of knowledge is carried even in the region of inference. Thus the conclusion of the inference must necessarily be singular (particular). It can be easily seen that in order for the conclusion to be singular—particular—the premisses also must have the core of singularity—particularity—although it may not be visible always. One cannot have knowledge that is characterised by particularity—singularity—unless it is based on experience. The premisses of inference then must be (1) either particular empirical propositions or (2) must be universal propositions based on empirical observation. It is necessary to ascertain further that they are actually based on empirical observation. That is, it must be asserted that there is at least one instance of the universal premiss or *Vyāpti Vākya* as it is called in Sanskrit. Unless this is done, one will not know whether the general premiss has empirical basis or whether it is empty. It is stated above that the conclusion and premiss of the inference machine must be empirical propositions but the inferential machine is not basically of the linguistic form or nature. Only when it is for the communication that it takes the linguistic form. So the inferential model that is linguistic (*Parartha*—for others) is to be distinguished from the basic inferential machine that is non linguistic and which exists for oneself (*Svartha*). Some people tend to call it a psychological process of inference. But it is necessary to remember that it is not psychological in the sense that *trains of ideas* are psychological.

These presuppositions have very important repercussions on the development of Indian theory of Inference. First, the Inferential knowledge is bound to be probable only and would never have absolute deductive certainty. Secondly, the universal general premiss will be only probable and will not carry with it an absolute certainty. In fact the history of Indian logic tells us that earlier there was no general premiss in the inferential model at all. The inference model was only analogical. A has P. S also is like A. S also has P. It is only gradually that the premiss 'A has P' grew into 'All (or every) A has P' and S was brought under A as a member of the class of S. (It appears to me

that when Indian philosophers talk of the general premiss they use a concept of a class suggested by Vyapti exactly the way it is used in Western logic) It should, however be noted that the general premiss in Indian logic is never a proposition with a bare universal form It is always accompanied by an instance This would make sure (1) the possibility of the predication and (2) ensure a (probable) particular conclusion which would be impossible if the universal proposition had been empty Again the kind of sub sumptive relation which holds between a class and a sub class is not accepted by Indians as inference It does not fit in the accepted norm that knowledge must be particular singular, a relation between a class and a sub class is only general (A class or a sub class cannot be an instance of a class in the sense that a particular is an instance of a class) Thus, Indian logic will not have all those moods and figures which arise in the classical Aristotelian logic It will also not give merely the relations of implication Indian logic of inference is rather, to use W E Johnson's terminology, *applicative* Not that sub sumptive relations are not dealt with in Indian logic But they are not called inferences They are regarded as simply rules indicating the relations between a class and a subclass or Vyāpya Vyapaka bhāva Thus, one could easily say that wherever there is potness there is earthness and wherever there is earthness there is the characteristic of having odour therefore wherever there is potness there is the characteristic having odour But this is not regarded as Anumāna As has been pointed out above, Indian inference is sometimes called Indian syllogism I think this is a mistake It does not have the syllogistic form although if one means to bring it about, one could do it It will be worthwhile to note that the form of inference in Indian logic is that of controversy and therefore it should be better called *dialecticism* and not syllogism The form of inference that has come down to us as a form of *inference for others* (Pararthānumana) is not that of three propositions the major premiss the minor premiss and the conclusion— but that of five sentences required in the dialectics for convincing others

The first is the enunciation of the position or the proposition to be proved The second is the statement of the reason which would imply the enunciation The third is a statement of an instance which is similar to the proposition of enunciation In the course of history the concept of concomitance between the middle term and the major term developed out of this instance by subjecting it in to generalisation and came to be known as universal relation or Vyāpti The fourth states that the enunciated proposition is similar to the instance with which the claim is supported (In the course of time however the relation of similarity was replaced by that of application of the universal proposition to the case under consideration And in the final stage this concept was identified with *Parāmārśa* or comprehension A discussion about this concept will follow) The fifth is the conclusion This is the same as the proposition which was enunciated

It will be proper to recall that in the earlier days of Logic there were not these five parts of arguments only which are mentioned above there were additional five parts, making the total of the parts of argument ten Thus it will be clear that the form of argument of inference is not that of syllogism but that of controversy or debate That the five part argument was not in the strictly logical form, was clearly brought out

by the Buddhist logicians Dignāga Dharmakīrti and Dharmottara who said that only two parts representing premisses and a conclusion were enough for the argument

Before we proceed further it will be necessary to point out that although I said that according to Indian logicians inference proceeded from general to particular Indian logicians would not allow any syllogism of the form All men are mortal, Some Greeks are men. Some Greeks are mortals as inference. For, inference must always be characterised by definiteness. When Indians talk of particularity they only mean singularity.

It would be important to point out here that there is yet another difference between Indian and Greek 'syllogism'. From negative premisses no affirmative conclusion can be drawn according to the Greek technique. But in Indian logic there can be a negative premiss and an affirmative conclusion, and a conclusion can also be drawn from two negative propositions. This is so because (1) negation has a very different significance in Indian logic (2) Indian logic being primarily empirical it does not allow any negative entities and (3) in the final stage even the non existence was loosely understood as some form of conceptual existence. If wherever there is smoke there is fire then if we have actually seen smoke somewhere we will say that there will be fire. Modus Ponens is thus allowed. But Modus Tollens will have no place in Indian inference except for confirming the universal premiss, by adhering to contrapositive or Tarka. And here too the objective is not to prove something negative. The sole aim of Indian logic is to prove the positive concomitance between the middle term or the reason and the major term. In a sense it will not be very correct to say that the Greeks did not draw the positive conclusions from negative premisses. In a weak disjunctive syllogism from $p \vee q$ conclusion p is drawn only by denying q and q is drawn by denying p .

In logical literature of India there is allusion to three kinds of inference. (In one book 'Aphorism of Vaiśeṣikas', there is a reference to the 4th one too). But the theory of inference that is actually developed is of only one type. It is only the deductive one and is usually termed as Sāmanystodṣṭa or seen from the class or general characteristics.

Starting from these basic concepts Indian logical theory developed in different ways. Since the inference proceeds from the class characteristics the concept of class was profusely discussed. The earlier logicians did not accept anything except the natural class. The same object could not be classed under class A and class B. So also they did not accept the unit class. The later logicians however, took the connotative view of the class, though that classes need not have the physical existence and depended on how we understand them. In fact they thought that classes were concepts and we can think of them conceptually, even if there was not a member of the class. A half man half lion or Narasimha as it is called they said is either a case of unit class or a case of null class.

The basic pattern in which a thing was conceived was that of substance and quality. Indian logicians conceived the structure of inference and of propositions, too in the same way. The subject of a proposition was supposed to be the substratum and the predicate the superstratum. Similarly the form of the inference was that if on one

substratum there were two characteristics always present then we could say that there was a concomitance between them. Thus by bringing the substratum under a bigger class in which the substratum under consideration is a member, one could say that the member substratum would have a concomitance of those qualities. When we say, wherever there is smoke there is fire, we only mean that on all substrata, smoke and fire go together. Now if this is so then this will also be true in the case of the mountain as mountain is only one of the substrata which has smoke and fire.

The substance quality, or the substratum super substratum relation, however, takes us to the logic of relations the application of which, in a sense is a speciality of Indian logic. When we say that the table is brown, the table is a substance, and brown is its characteristic. Table is the substratum, brown is its super stratum. They are inseparable and Indian logicians state this by saying that brownness 'inheres in the table'. "Inhering in" is a kind of inseparable relation. When we say that a table is on the ground there is no doubt that the ground is the substratum and the table is the super stratum. But the relation that is denoted by 'on' is not an inseparable relation and is quite different from the relation, inhering in. Indian logicians think that for the complete understanding of the substratum and super stratum the kind of relation which holds between them, must also be added. We have seen earlier that in inference, we infer from the class of substratum to a member substratum. Whether it is a class substratum or a member substratum the super strata are related to the substratum, by a certain specific relation. The rule of the inference is that one can infer the super strata and the relation between the super strata and the member substratum if and only if the relation which holds between the member substratum and its super strata is the same as the relation which holds between the class substratum and its super strata. Only in such a case the conclusion can be validly held.

One of the important problems is how one does actually infer i.e. proceed from premisses to the conclusion. Suppose p is a premiss and q is the conclusion then can one simply say $p \rightarrow q$ if p and q are unrelated if p and q do not overlap or are uncorrelated in one's conceptual framework? Perhaps it is necessary to state that $p \supset q$ in order to draw the conclusion q from the given premiss. That is mere p as a premiss is not enough to draw the conclusion q . One also needs another premiss $p \supset q$. The same thing is true in the Logic of Terms. One cannot really conclude that Socrates is mortal from the premisses, All men are mortal and Socrates is a man unless the two premisses are held together unless the relationship is established between men mortal and Socrates. In Indian Logic this was pointed out by the concept of *Parāmarśa*. It acted like *Modus Ponens* and made room for the detachment of the conclusion. It also acted like the rule of transitivity. A parrot who says that there is smoke on the mountain and that wherever there is smoke there is also fire will not be able to draw the conclusion that there is fire on the mountain. The parrot only mentions concepts does not use them. In using the concepts one is going beyond the coexistence of words. They become parts of our experience. And it is such experience which leads to inference. *Parāmarśa* of Indian logic tells us that two premisses get fused in one experience and thus are able to imply the conclusion.

Although it was not there in the beginning at a later stage the instance or example was developed into the universal concomitance. Earlier, too, the reason (the middle term) was supposed to be identical in two instances although the instances were different and particular. Indian Logic was essentially empirical and, therefore strictly speaking, there should not have been any place for implication. But the concept of implication did creep in. Whenever we say that wherever there is smoke there is fire, whether this statement is true or not we have already resorted to implication. And there is evidence that in Indian logic the concept of implication was made use of. According to the Buddhist logician Dharmakīrti the implication is (1) either based on the cause effect relation or (2) is based on the relation between a class and its sub-class. Thus, there is smoke, implied that there is fire, because fire and smoke are related as cause and effect. So since the effect cannot be produced without a cause, if there was the effect then it followed that there was the cause also. Similarly, if a (natural) class includes its sub class then it follows that that there is a sub-class would imply that there is a class. If a class of furniture includes a class of tables, then it follows that if X is a table, then it is (a piece of) furniture too. However since Indian logic is essentially empirical how to get the universal proposition becomes a major problem. Observation is the main method for such inductive generalization. Usually, counting many instances or many types of instances (Bhūyo Darsana) is recommended. But it is also pointed out that whereas many instances may not prove one instance may disprove and some times even one instance may be enough to establish a necessary concomitance. If two things are found going together (Sahacāragraha) there is a tendency to think that they always go together. If one thing is present but another is absent then they are not related by necessary relation. On the basis of these primary processes one may get (1) whenever there is A there is B— a positive argument and (2) whenever there is — A there is — B— a negative argument. On this basis a hypothesis that A and B are necessarily related is formulated and it is confirmed or proved false by means of Tarka. It is sometimes called a proof by *reductio ad absurdum* or a case of counterfactual. But in form it is very different from both these, and I should like to call it the conditional transposition. The proposition wherever there is smoke there is fire is tested on the ground that fire and smoke are cause and effect. So if there was no fire then there would be no smoke. But there is smoke. So there must be fire. Formally the argument would take following form —

$((\neg q \supset \neg p) \cdot p) \supset q$ This is of course equivalent to $(\neg q \supset \neg p) \supset (p \supset q)$ by exportation. And since $(\neg q \supset \neg p)$ is given $(p \supset q)$ will be proved by Modus Ponens.

While dealing with the theory of inference Indian logicians have also discussed the fallacies. The fallacies are ultimately due to fallacious reason, whether it is a wrong reason connected with the other term or a right reason connected with the misused other term it really comes to be wrong reason. Hence Indian logicians attribute all fallacies to fallacious reason. They give five requisites of good reason.

- 1) The presence of a reason in the member substratum
- 2) The presence of the reason in co substratum

- 3) Absence of the reason from that which is the substratum of the opposite characteristics
- 4) Non contradiction by stronger proof and
- 5) Absence of counter balancing of reason

Absence of these conditions leads to fallacies. If the reason (middle term) is present in the substratum where the contrary of that which is to be proved (major term) exists then the fallacy is called non invariable relation (Savyabhūcāra). (2) If the middle term and the major term do not exist on the same substratum but if they are asserted together then there is a fallacy called contradiction. (3) If reason is assigned for a thing which is really not concerned with the case under consideration then it is called unproved or Asiddha. (4) If by the middle term the opposite conclusion can also be proved then the fallacy is called the real opposite or Satpratipakṣa. (5) When the conclusion is cancelled or refuted later on by some stronger reason then it is called cancellation or Badhita.

It will be interesting to point out that in India an elementary system of model logic was also constructed by the Jain logicians. They thought that in the world of matter of fact every attribute is compatible with every other attribute of a thing. So in this limited sphere the law of contradiction would not apply and, to use the modern language the only logical operator that was necessary was 'or' (V). On the basis of this they developed their logic of seven possibilities known as Syadvada.

Arthāpatti

Some schools of Indian philosophy recognise Arthapatti or semantical implication as an independent source of knowledge. It is independent in as much as the knowledge which arises is dependent on the meaning of the earlier sentences and not merely on the form of sentences as in the case in material implication, formal implication or inference. The argument from Arthāpatti however has the form $p \supset (q \vee r)$ and by Modus Ponens, by asserting p we get $(q \vee r)$ and then by denying q we get r (Disjunctive syllogism). However the consistency of the argument depends on the meaning of p and the meaning of $(q \vee r)$. Further $(q \vee r)$ must be the only alternatives which are implied by p . The usual instance that is given is the following.

Devadatta who is fat does not eat during the day. The conclusion is drawn that he eats in the night.

The implied propositions are

- 1) One cannot be fat if one starves and
- 2) one eats either during the day or during the night

The detachment of $(q \vee r)$ from the original wff is due to the meaning of p and similarly the assertion of r after the denial of q which although depends on the form $(q \vee r)$ is obtained through the meaning of the original argument. The logicians of the Nyāya school regard it as a case of inference. But if inference is defined as an argument

The alternatives can be more than two

from universal major premisses to a particular singular conclusion, then it is plain that a universal major premiss is not required for proving the case. Even when one tries to supply the universal premiss, it is only forced. I call it semantic implication, because the suppressed premisses can be supplied only if we take into consideration the meaning of the argument and it is only on the basis of the meaning that the conclusion is drawn giving rise to new knowledge.

Upamāna or the knowledge by comparative description is also regarded as a source of knowledge by adherents of the most of the schools of Indian Philosophy, barring of course Cārvākas Vaiśeṣika Bauddhas and Sāṃkhya. Some people call this an argument from comparison. In ordinary perception the existence of the object of knowledge is not only presupposed but is actually felt. The object is presented to you and the description of the object arises from the object itself. However if you perceive the object for the second time the traces of the previous perception modify your second perception, you are able to recognise the object of perception. In psychology it is called *apperception*. If you see a table for example on two consecutive occasions on the first occasion you may not know that it is a table but once it is ostensibly taught to you that it is a table on the second occasion if the table is presented to you you would recognise it. However even if the same table is not presented but another table is presented, you would know that it is a table. That is you are able to recognise different particulars under the same class. In the knowledge by comparative description or *Upamāna* you are able to transcend this limit of one class. You are able to recognise the object belonging to a different class although you have not seen it earlier. This is of course due to the similarity between the object of different classes and also due to the fact that the similarity has been earlier described to you. The knowledge by comparative description is like *apperception* except that the span of *apperception* is extended from the particulars within the class to the particulars outside class. I perceive a cow. I am later told that a yak is similar to a cow and exists in the Himalayas. Although I have not seen a yak when I see a strange animal which is similar to a cow and yet different from it I recognise it as a yak even though I have not seen it earlier. It will be important to note that concept formation also takes place in the same way. If I see a cow and I know that it is an animal, even when I see a horse, I know it as an animal although it is not a cow.

Indian philosophers also recognise *Śabda* as an independent source of knowledge. The word *Śabda* is variously used to convey (1) ordinary language (2) the revealed language and (3) an authority. The word *Pramāṇa* is also vaguely used to convey (1) the source of knowledge and (2) the authority of action. It is plain that when we talking of prescriptions or actions we are not conveying any information of or knowledge in the straightforward sense. The sentence like (1) Open the door (2) Do not do this or (3) Read a certain book etc do not convey information primarily. They are imperatives, although for execution of these imperatives some elementary information is presupposed. Here the meaning of *Śabda* is authority for action although this authority for action does not convey information exclusively. In *Pūrva Mīmāṃsā*, the word *Śabda* is used to convey such authority of action. But when *Śabda* is used as a source

of knowledge, it conveys knowledge because the language or Śabda conveys information. The information can be clothed in language because someone has used this language to communicate this information. The information is regarded as reliable on the authority of that someone who is sometimes regarded as Āpta or the competent person. He is supposed to be not interested in deluding us. I read in a paper that the astronauts have landed on the Moon. I believe in it and regard it as information because, I take it that the News Agency which gave this news was interested in giving the correct news and not in giving the false one. Similarly I also believe that the newspaper which printed the news was interested in giving me the correct information. Of course, the authority of anybody and everybody is not accepted. The authority of a man is decided by some criteria. In one sense of the term then, when we talk of Śabda as a source of knowledge we mean the authority of a competent person.

However the competent person conveys this information through language. Some religious man holds that God and Masiah sometimes reveal the sacred information which also is in language. The Vedas the Bible the Quoran are regarded as the sacred books and language in those books is regarded as sacred and revealed. The truth of such revealed language is usually not challenged and is called in Sanskrit Alaukika Śabda.

But sometimes the information is conveyed in ordinary language and then the syntax and the semantics of the language become important. Indian philosophers have given various theories about language and its syntax. According to one, i.e. the Sphota theory it is the sentence which is the primary unit of language. It is not the words which combine themselves in a sentence but it is the sentence which we break in to 'parts of speech'. According to the second theory a sentence is made up of words, each word expects some other word till the sentence is complete. A word in itself could have many meanings but in a particular context it is only the specific meaning of the word which is relevant. This is called competency. Again, in order to yield the meaning the different words must be proximate. If one word is uttered today and another is uttered tomorrow, it will not convey any meaning. However the kind of syntax which Indians talk of is not a pure syntax it is a composite syntax where the semantical part has also to be accounted for. Unless the intention of the speaker is taken into account the sentence will not yield any meaning and so will not be useful as a source of knowledge. In accepting language as a source of knowledge Indian philosophers give an elaborate analysis of language.

According to some systems of Indian Philosophy a special source of knowledge is recognised for negative knowledge or the knowledge of non-existent phenomena. If a chair is not in this room I know it by perception according to the Nyāya philosophers. According to them the absence or non-existence (of a chair) is also known to me by the same sense organs by which I know the positive objects. However philosophers of some schools argue that there is a difference in knowing that a thing exists from knowing that it does not exist or is not present. If there is no horse in this room I cannot know it by perception. Therefore non-availability Anupalabdhi is regarded as an independent source of knowledge particularly by the followers of Pūrva Mīmāṃsā and Vedānta schools.

How do we know that the knowledge that is conveyed through these different sources is valid when we know that erroneous knowledge is possible? One answer would be that even the erroneous knowledge is made up of parts which are in themselves real. Thus though the composite knowledge may be invalid still, the units of knowledge cannot be invalid. This is the view which is advocated by Mīmāṃsā schools and is known as the self validity theory of knowledge. The Nyāya school believes in the self validity of the inference machine and tests the validity of other knowledge by this machine. Therefore the Nyāya view is that no knowledge is valid by itself. The Buddhists think that things in themselves are only inferred by us. Although they are presented to us directly and are known to us at the first moment, due to our own projection and construction, our actual perception consists of (1) actual reality and (2) our construction. Our macro cognition then is not valid as a whole and so the validity of knowledge will have to be established and justified by something else. The Buddhist theory is sometimes known as 'the extrinsic validity theory of knowledge'. That our knowledge is valid is a belief. Either we take it as valid in its own right or test its validity. Then that by which we test it as valid in its own right or (the validity of previous knowledge) is to be tested by further knowledge and this in its turn is again to be tested by further knowledge. This is what happens in Buddhism.

Indian logic has thus developed both as a theory of sources of knowledge and as a theory of Inference over two thousand years. It also developed independently in the Hindu, Buddhist and Jain traditions.

Some thoughts on Śiva

Dr B Bhattacharya

I

There appears to be very little doubt about the fact that the godhead of Śiva has been a protoaustraloid proletarian heritage. This is evident from some of the later appellations by which the deity has been described KRATUDHVANSI BHŪTESA GIRIŚA, KRITTIVĀSA PRAMATHĀDHIPA KAPARDI KAPĀLI, VĀMA DEVA GANEŚA etc. Since the Hindu is more than familiar with the name of Śiva and since the ideology that motivates this appellation is so soothing, comforting and elevating, oftener than not we take for granted the ever-pleasing god ĀśUTOŚA (One who is easily pleased) as our very own and do not care to observe the implications of the names cited above.

Let us try to understand the Śiva we know through the above descriptions one by one. KRATUDHVANSI: One who has spelled the destruction of all *Kratu*, i.e., Vedic sacrifices. With the introduction of Deva Deva, Maha Deva, Mahesvara, Śiva as the foremost of the Brahmanical pantheon (We propose to return to this point a little later) we could conveniently forget the humiliating episode of his confrontation with the entire following of the much-celebrated and solemnised Dakṣa Prajapati in response to whose patriarchal invitation had assembled to his aid the Risis, the Brahmanas, the very gods, in short the entire sophisticated society of the privileged and the adored, the invaders and the arbiters.

The *Kratu* or the sacrifice organised by Prajapati Dakṣa¹ had been specially arranged for belittling Śiva, the chief of Pramathas, indeed a gangster in their holy and mighty eyes. But the gangster held romantic charms for very tender souls, inasmuch as Dakṣa's own daughter came under his spell. The devotion of an Aryan virgin to the life of ecstasy and free living amongst free people of nature, the prospects of completely uniting with a male counterpart forsaking wilfully the elysian beatitude of casting of the seed (which all animals seek and which the Vedas enjoin compulsively on united couples) and total acceptance of a vagabond life of eternal recluse, understandably went against the very grain of the Aryan aristocratic pattern of life. Did the orderly Aryans not insist on marriage as a sacrament? Did they not consider the issue of progenies as the supreme function of all unions?² In fact the Aryan scriptures actually describe coitus as a YAJNA and the casting of the semen for reproduction as a sacrifice.³

And funnily (or is it significantly?) the name of this rebel daughter who adopted the Śaiva way of life and left her paternal home embracing the open degradation of the

status of her Prajāpati father, has not been mentioned **SATĪ** is the name used for this virgin. And we know that **SATĪ** is the feminine of **SAT**, signifying that there was a marriage between the sense of reality (**SAT**) with what the daring girl (**SATĪ**) had considered as the only real view of the supreme God. Her protest against all ritualistic Vedic rites, which were mostly addressed for appeasement of the Vedic gods, her complete detestation against animal sacrifices in quest of selfish gains and self protection, made her look for a counterpart, and she had found that in the idea projected by the life pattern of Śiva, the forester, the hunter, the bare bodied child of the rocks and the soil. The philosophic implications, or the Dharma of the Śivas was non Aryan and pre Aryan religion of the soil. The worship of **ŚIVA SVAYAMBHŪ** (self revealed, the cause of causes) offered her soul's final peace. No other god for ire, but this god of the recluse (the proletariat). This to her was **THE REAL** and no other. Firmly laid in this impregnable faith, she protested through her uninvited presence as well as through her more unwelcome arguments by engaging her father to a very hot debate against an organised sacrifice of insult. She exposed that the sacrifice had been mainly designed to belittle her chosen faith, her beloved way of life and above all her Supreme Lord and Alter Ego. The pulsating drama of a final showdown was being enacted.

The results of this confrontation between the Vedic way of exclusive and high-and mighty living, and the ways of all flesh of the soil stained, working toiling, hunting, exploited people, are too well known to the readers of the Purāṇas. The gods fled in a state of precipitate hurry in the guise of any bird or animal they could fall upon. The Brahmanas ran away ignominiously like arrows shot by aimless urchins. The heavenly sacrificial hall was emptied in no time, and the sacrificial fires no more fed by butter, bellowed smoke and soot and the pits so gloriously eulogised as **Daksatana** (or **Daksatanayā**) lay in desecrated abandoned misery.

At what cost? At the cost of the lady's very life. Who had fed the cataclysmic devastations? The forces of the Gaṇas, Pramathas, of the Yakṣas and of the Siddha, Kinnaras i.e., of the common men of the soil, the workers and artists, the labourers and the deprived (Gaṇas, Janas, Śivas, Paṇis, Karburas etc.).

Wherefrom did they, the mass force, derive the powers? From **ŚAKTI**, the **POWER SOURCE**. The Real wedded to the power of Reality, **ŚIVA** wedded to **ŚAKTI** (i.e. the traditional or the Tantra way) came out supreme in the historic tussle. The idea of Śiva thereafter remained with the Vedic people as God of gods, **DEVA-DEVA MAHĀDEVA**. We note here the proud Vedic way of life undergoing a great metamorphosis, and assuming a new form although fitting into the much vaunted Brāhmanical way of life (popularly known as the Hindu way of life) which is indeed nothing but a compromise of the Vedic thoughts with the later iconic and anthropomorphic forms. Śiva in his iconic, aniconic and anthropomorphic forms thus reigns supreme amongst similar transposed and transformed Vedic gods of the Hindus as **Deva Deva, Mahādeva** for obvious historic reasons.

The utter chaos into which the high and mighty Aryan Daksa congregation was thrown has been indicated in the Purāṇas by the covert descriptions of a number of indignities suffered by the erstwhile leaders of the vaunted Sacrifice. These include the

Kingly Yajmāna, the proprietorial patriarch Dakṣa himself, the **PUROHITA** or the chief priest, and even the gods who had been invoked to eat and drink in the yajña. The entire team had let poor Dakṣa down thereby proving the superiority of the mass over the class. The whole episode if studied offers to the sensitive reader one of the most outstanding examples of social upheavals. It was a dramatically planned hysterical anti climax of a showdown staged by the high and mighty for humiliating the tribal hordes. It is difficult to believe that this literary piece is an instance of mere poetical flight, for in most of the Purāṇas, particularly in the epics this episode has been dealt with as one of the turning points in the study of Siva as the ways of Maheśwara which of the culture today known as the Hindu culture.

The result? Acceptance of the ways of Siva as the ways of Maheśwara which is often attempted to be disposed of by the Brahmanical literature as a mere cult. Cult being the seed for all cultures, this need not be condescendingly regarded as eligible for a *coup de grace* for later elevation to the general Aryan religion known today as Hinduism. Cults are the autochthons of all cultures.

The next appellation **BHŪTEŚA** offers another revealing study. In the gradual defusion of Aryanism within the sturdy and the virile localism of the common life with its frank norms and patterns, much efforts must have been wearingly spent by the learned professors of law to secure a safe existence amongst the Dasas. They had devoted all their lives in explaining away the ugly facts that belittled the Aryan cycle of thought. The Aryan domination and the aristocratic hold on arbitrary functionalism was being justified through a series of word play, figures of speech casuistry all cascading with the force of a verbal *coup de main*. The huge repertory of the Brahmanas, the Śrauta Sūtras and the Gṛhyasūtras with their commentaries, survive to support this view. More often than not the sly technique of covering the facts have been carefully kept polished under the garb of gratuitous munificence of legends and tales which invariably end with compromise. The warring parties invariably accept the non Vedic forms and gods. The power that is Śiva Śakti a cultish faith which honours for its matrix the soil the soil people the life rhythm and the thought currents of the original inhabitants of India, as of the tribal ethnological peoples of all climes and lands, finally scores and stands vindicated. It is almost impossible for the artificial to deny the basic.

BHŪTEŚA offers one such analysis illustrates the point **BHŪTA** generally means the five elemental matter and primal material forms. Of course the metaphysical systems classify the five and call them humours or *bhūtas*. Obviously this explains the appellation **BHŪTANĀTHA** (the lord of the *bhūtas*) **PANĀNANA** **PANCAVAKTRA** (the five faced one) indicate the lord of the 'five', and by the inference, the five faceted nature of all worldly objects. This explains away the basic significance of the term **BHŪTA**, a term also meaning a people a tribe, akin to the **GAṆA**s and focuses attention of the seeker towards the later acceptance of the Lord of the Gaṇas or of the *Bhūtas* as being the Lord of Matter. This kind of incorporation of tribal import into the nomenclature of divinities not only hides away the original basis for the name but by projecting a sublimated popular and social import elevates

the folk gods to a metaphysical and religious status acceptable to the Brahmanical Aryans. The skill of language and the gift of ministration could achieve great heights in the art of compromise.

GIRIŚA simply means one who has the mountain for his abode, i.e. the man of hills. References to hills, rivers, caves, springs, trees, forests and animals and birds always betray folk origins of names and ideographs. Śiva's association with the hills and mountains has been referred to a series of appellations, the more significant of which refer to his alter ego, the female form of the same concept. PĀRVATĪ means the daughter of the mountains. VINDHYĀ ŚIKHARINĪ etc. refer to hills, HAIMAVATĪ i.e., Himavanta's daughter. GIRIJĀ i.e. born of the hills etc. Evidence of Śiva's deep association with the hills, the hill tribes, the forests and the hunting tribes could be found in Taittiriya Āraṇyaka and specially in Vājasaneyi Samhitā, and its popular prayer known as Śatarudriya. These are the basic sources for studying the spread and popularity of the Śiva idea. Carefully read, these sources would leave no doubt about the deep association of Śiva with tribes, outcasts, the hated and the backward (!), in short with the proletariat.⁵ How else do we explain his closest links with the Śābaras, the Kīrātas, Stenas, Nicerus (both meaning professional thieves). More or less the same derogatory meaning, in other shade are to be attributed to such descriptions as NIKRINTA, KULUNCA, NIṢĀDA, PANI VELLALA, and KALLA.⁶

Significantly Śiva as Rudra is also closely associated with those people of the pre-Aryan and Aryan classes who fall into the third, fourth and even the fifth (untouchable) classes in the caste hierarchy, namely the handiworkmen, the labourers, the farmers and the peasants, the undertakers, leatherers, butchers etc. (The DHANGARS as a tribe like the Kolas, Gondas, Santhals, Mauriyas still reside within the Bhārata society).⁷

Later Brahmanical literature such as the epics and the Purāṇas spare no excuse in offering a conciliatory legend here and a friendly episode there to eliminate the anti-Aryan stance and condescendingly suffer within the acceptable social order of the privileged, the presence of these erstwhile enemies of the Aryans. (Indra, the Vedic hero, has been eloquently complimented in rhymes after rhymes of R̥gvedic poetry for saving the Aryans from the untoward attacks from the anti-Vedic hordes and for securing the Vedic people lands and cities, cattle and wealth so that the civilised Arya devas could dominate the land of plenty). One wonders if after consuming so much of the choicest offerings Indra did oblige.

What was the crime of these children of the soil of India? Why were they so penalised? Why were they regarded as a threat against the spread of the Aryans? The answer is too obvious to the readers of history. War is a desperate act. It is invariably adventurous in character, risked by desperadoes whose aim is anything but social good. Expansion, domination, plunder, straight theft and arson, hunger for pillage, rape, loot and sadistic satisfaction and nothing else motivates the grave provocation of a man killing a man known as war. War is always declared by the strong on the weak for grabbing what does not belong to them and later treat the vanquished as a people without a rank.

The trouble was that the Rudra spirit of the Vedas was found present amongst the warring tribes who had been the indigenous autochthons of both the river valley and peninsular India. The R̥gveda, whilst offering worship to the terrible god Rudra, also hurries him up in accepting whatever they have to offer, and ask him to leave immediately without entering the premises of the sacrificial tent.⁹ In fact there are hymns which covertly imply that the utterance of the very name of Rudra was tinged with fear,¹⁰ in fact it was a taboo to utter this name,¹¹ lest ill luck, in the shape of destruction will follow.

Rudra's fondness for wealth has been described in the Vedas where he is seen crying for the wealth he has stolen away from the gods, and which the gods, later discovering it on him, wrested away from the thieving menace.¹² This set him to wail, not over his ignominy so much as over the material loss. From this act of wailing, according to the Vedas, he received the appellation RUDRA (the wailing one). The story humiliates the thieving god nonetheless they continued to stand in terrible fear of his pranks and continued to share sacrificial offerings with him praying to him. This is what you take. Now leave. And do not pester or destroy our cattle.¹³ The Rudra people were most certainly not held in too much regard by the R̥gvedic heroes. It is against this context that we shall grasp the full impact of such honorifics as PRAMATHĀDHIPA the leader of those who are experts in bringing forth a cataclysm (PRA + MATHA + ADHIPA = Properly, absolutely + churning destroying bringing chaos + the leader the guide, the lord).

BHŪTESA and GIRĪŚA are appellations of Rudra which describe his wild habits KRTIVĀSA specifically describes this and emphasises it. Krtivāsa means a skin a tiger skin + attire i.e. one who has for his garments a skin or a tiger skin. We find in the epics Śiva Paśupati appearing before Arjuna wearing this garb, and representing fully by his attitude, professionalism and habits of typical tribal hunter. The submissive Aryan hero falls at the feet of tribal god Śiva. Śiva wins again and the reluctant offers honour to him much in the same manner as the gods who had to share HAVI with him.

KAPARDI literally this connotes the same idea as is expressed by some other appellations of Śiva, viz. VYOMAKESA DHŪRJATI. It means a head with a crop of matted locks held uplifted in a knot. The tribals were not too much fond of visiting because of the uplifted heaps of smoke. The tribals were not too much fond of visiting the hair cutting saloons, a haunt patronised by the patricians. On the contrary all over the tribal world (except some living in the densest part of Africa) they cherish a growth of hair which they, oftener than not love to display in variously done plaits and wreaths. At times the outgrowth of hair is fixed in lumps with forest grown natural gums. Thus the hair was kept in place. At times upright and knotted at times cascading and reaching the knees. This it may be noted stands in total contradistinction with the shoulder sweeping rivelets or flowing well combed locks of hair displayed by the Aryans. (The Greeks and the Romans, and under their influence, the later Egyptians too prided over their patrician heritage displaying shaven cheeks and close cropped heads. This was not so with the Hittites the Sumerians the Hebrews and the ancient Iranians with whom they fought).

Thus the tribals alone, all over the world maintained their rugged dignity with growths of matted locks, at times kept in a heap over their heads. The anthropomorphic Śiva who is so popular with us as PĀRVATĪ PATE-HARA fully answers to the description of the tribal patriarch tall, muscularly built, athletic, equipped with an efficient hunting gear be it a trident or a spear, a bow or even a club. The hunter's horn is not missed. He is a KAPĀLABHRT, a skull cup carrier for drinks during the hunts. MRGA HASTA, MRGAYĀDHIPA, ĀKHETAKA, ŚŪLI, PINĀKĪ each one of the appellations coming to signify his hunting tribal image.

The meaning of such appellations as GANEŚA, JANESA obviously denote Śiva's role as a proletarian leader of the masses, and it could be imagined that his appellation DEVEŚA like DEVA DEVA or MAHĀDEVA, had been conferred on him more in appeasement of his terrible wrath so devastatingly displayed in the DAKṢATANA KRATU organised by the defiant Dakṣa Prajāpati than as a mark of genuine respect. (The socio economic implications of these appellations need not be blurred by our emotional reverence to the ideogram which the lord Śiva represents to our devout heart)

II

We shall turn to the Vedas and secure our ideas of the origins of the god we now adore as Śiva. Did Śiva exist as Śiva in the Vedas? The answer is No! If not, why not? There must be a reason. The concept that is Śiva is a modern (in the sense of post Vedic synchronism) adoption which was forced on the swelling society of the 'sankara (mixed) people who when fully synchronised would be known as the great Hindu society. It would no longer be known either as Aryan nor do its people strictly adhere to Varṇāśrama. A purely Tamil or Dravid society might be still continuing, but a pure Aryan society would be hard to come by. In the vast crucible of Mother India through the centuries and through the numerous buffetting waves of immigrations forced wars etc. through natural calamities through the sheer forces of living together, a new and rich alert and conscious society had been taking shape. We are its descendants, and the heritage so strong tried and varied, so flexible admixive, and liberal is indeed ours today. We are and ought to be genuinely proud of it.

We have already referred to the fact that the Vedas viewed Rudra with a certain degree of apprehension and wanted to keep clear of his terrible temper, even by offering him some honour by way of a bribe. They particularly were apprehensive of his ferocious habit of destroying everything especially their most valued possession the cattle.¹⁴ He had certain mysterious and unpredictable ways of bringing to his destructive aid the temper of the very element. Rains floods storms and lightnings thunder and tornadoes fire and brimstone were his aides in all his undertakings. So powerful devastating and catastrophic would be the effects of his unpredictable wrath that he has often been regarded as death itself as well as the universal undertaker of the dead.¹⁵

This was the power of Rudra whom the Vedas shunned. There exists in the vast Rg Vedic compilation only three hymns attached to his name (I 114, II 33 and VII-46)

The rest is recorded in the Yajurveda not so much as the body vedic but in those little compilations attached to the Yajuh, viz, the Vājasaneyi Sāmhita and the Taittiriya Sāmhita. Even the word ŚIVA has not been used in the Vedas anywhere as a noun. It is an adjective. Only in the last verse of the Śvetāśvatara Upaniṣad we meet for the first time Śiva as a name. For the first time we find here an all out attempt in favour of Śiva as we know and accept him now. He is here the god of our well being, our father, our protector.¹⁶ This is a complete metamorphosis of Rudra the Vedic terror. The very first glimpse of this change is discernible in the section III of the Śukla Yajurveda, hymn numbers 61 62 and 63. The invocation is made to Rudra for protection, although in this act of protection the god is being invoked to use his great bow for the destruction of the enemies. (His destructive potential is still being used by the Aryans)

AVATATADHANVĀ, PINĀKAVĀSAH, KṚTIVĀSA AHIMSANNAH ŚIVOTIHI. The mantra confirms Rudra as Kṛtivāsa, but confers on him the new appellation by which he would establish himself henceforth as the good household god of the people of the country the Śiva as we know him. 'Do not bear enmity against us be the protector of our good, and keep near to us armed with your great bow'. What a great change from the Rudra of the Vedas we had been dealing with so far. It does not stop here. Śiva is classed in the next verse along with the Devas of Śiva's favour the devotees are seeking the same eternity as is attached to the Devas. Kāśyapa and Jamadagni. The next verse¹⁷ goes yet further and says ŚIVO NĀMĀSI since you are being named Śiva the Sattva Guna be supreme in you (What a change from the TĀMASIC Rudra of the Rg Veda), you are actually peaceful and quiet (I), no more do you cause us harm. Then the devotee expresses himself in the usual manner of the Vedic hymns that is to say, by begging favours on favours life, food, progenies and wealth good family, good society and strength.¹⁸

This is the Śiva we know now. This is our Śiva. But who is he? Do we know him? Have we found anywhere the trace of this docile father figure who could easily be pleased for making this or that gift? His very name had been a taboo. Rudra had been such a terror that even the Risis the gods opted for sharing the first food in his name and specially ask the trouble maker to see his own way, he having had received his dole, which had been placed outside the main sacrificial hall. (Even now when the linga or the anthropomorphic image of the deity adorns the temples, the original totem of Rudra that is the Nandi or the Bull is always kept outside the sanctum sanctorum. This is where the tribal folks have to stop. They would not be permitted within the precincts of the Aryanised god.)

Some have seen in this change the influence of the Hellenic god Dionysius (Roman Bacchus). They have done so on vaguely covered historical accidents. (Or was there a subconscious reflection of bringing in yet another Aryan strain and reinforcing the legend of Aryan superiority?) Outside the North Western frontier of India in the North Eastern areas of Persia, Alexander and after him his viceroy Selucus had established great settlements of Greek colonies giving a number of newly formed cities Greek names. Naturally the Greek

gods were also introduced in this area, and with these were introduced a system of offering worship to sculptured deities, mostly carved in the image of man (These deities were always accompanied by some bird or animal as their favourite mascot or royal insignia)

Keeping this accident in mind we may consult Megasthenes, the Greek ambassador at the court of Chandragupta Maurya (4th cent B C) The records of Megasthenes mention two Greek gods, Dionysius and Heracles Of these Dionysius has been claimed to have sustained the idea of substituting the folk lingam for the urbanised anthropomorphic Śiva figure From this date right upto the 4th century of the Christian era we could steadily, gradually and increasingly trace the quiet growth and spread of the Śaivism we now own as ours today as a faith firmly embedded into the Hindu consciousness as the oldest in the land Here, the idea that is Śiva is held more important and sacred than the fact of the form Be it the iconic lingam, be it the gracious Śiva Śankara be it the Pārvatīpate Hara be it the Ardhanarīśvara or the Harihara, the Hindus have left very far behind the terrible Rudra Paśupati Maheśvara Kapalikas, who are mentioned in the Atharva Vedas Yajurveda and of course in the Rg Veda Indeed they ran away with the idea of the indigenous (SVAYAMBHŪ) father figure, evil remover life preserver, unformed god that the folk people worshipped under trees and in caves in its iconic shape

III

The upshot of this analysis is that the original Vedic Rudra underwent a change Why the change? What compelled this change? And to what gain? No change in History could be fully rationalised without going into the details of the economic and social forces which compel events to take new shapes For the religious, an inner understanding with the inner personality (and impersonality) is enough for making the seeker taste his bliss The very subjectivity of the content of all religious endeavour keeps the mind (and soul, if preferred) absorbed in the idea of bliss He has little care for the shapes of the gods before him (Often do the Western critics view them as grotesque, and feel unnecessarily disturbed) Because he is one with the god joy that is within him, the instrumental form matters if at all very little indeed There are many scriptural warnings as well as assurances in this respect,²¹ which even consider images as means to an end To be liberated is to be liberated of the images also ²²

For him all change is changeless all forms formless His way of looking at things would, one could not doubt be very elevating indeed But that would not do for answering the persistent question, why this change took place over the years and the ages? What forces in social economy made the primeval Vedic stand about the Rudra people change into the later, and we may say 'modern' picture of the Śiva people as the Hindus of today are? Why did the Vedic Rudra not suffice? Why did the Vedas and the Vedic life undergo a metamorphosis?

The germ of the answer to my mind has been indicated by the Rg Veda itself where we read of a tribe or a special clan or group named ŚIVA The Śivas like the

Gaṇas, had been one of the most powerful tribes that proved too disturbing to the progress. The 18th hymn of Mandala VII in the Rg Veda speaks of a mighty war between the King Sudāsa (whom Indra had assisted in his victory) as well as of the very many tribes who used to inhabit the land (In this context the Gaṇapati battles mentioned in the Kaśikhaṇḍa of Skandapurāṇa, and the battles of Sudāsa may be studied). The Rg Vedic reference to the battle of Tripura, again seeks Rudra's intervention against the tribes too powerful for the Devas to subdue. In this incident we note how Rudra was reverentially treated on par (even as a liberator) with such top gods as Indra, Viṣṇu, Varuṇa, Brahmā and Agni. Even Kārtikeya has been involved by the purāṇas where the battle, like the Churning of the Sea, The Sacrifice of Dakṣa has been given a place of special honour. There are enough indications that though at times defeated in battles the menace of the 'aborigines' or the indigenous inhabitants persisted, and gave concern to the handful of Aryans, who found their only escape and security in getting assimilated into the people of the land inclusive of their gods.

This was not all. Following the tracks of the early Aryans, many other waves of Aryans from other countries and semi-Aryans under many names and even people of the Mongolian stock for one reason or another came to be funneled into the human mass of the affluently fertile Indian peninsula. It had not only been a land of plenty, but a land where the people could easily settle down in amity with the inhabitants, hospitality being one of the sheet anchors of their tradition. A confrontation with those who groomed the soil and produced food, who laboured and worked for this or that craft who provided assistance to the simple but compulsive priority of living men who hewed and hacked, ploughed and hammered was just foolish. Even if vanquished, these people, the mass, had to be depended on. Life needs breath but next to it food, water and shelter. Life needs the farmers and the labourers who cannot be destroyed. Military power is no power before the power of primal and vital production. Hence a compromise had to be found. A synthesis was forced upon the new way of life which the purist Aryans had to swallow and assimilate.

The repeated challenges over the ages to the Aryan expansion in India had forced the Vedic people to take stock of the situation, and reorient their stand apropos of the Indian menace. The Śura Asura struggle always remained undecided. In most of the cases, a clear showdown was finally described as a compromise, a cease fire through the intervention of wiser counsel (described as Brahmā at first, but later as Śiva), or an acceptance of the terms of the enemy through a ruse was described. Paurāṇically as a boon. In all the confrontations there has been none scored by the Deva (Vedic) powers where some disguise ruse treachery even plain crimes, have not been put to use. Every victory for the Devas was accountable to another power outside the Indra people. They mostly applied to Śiva Śakti for assistance (or Viṣṇu Śakti). They proved to be too dependant. In contrast the anti-Devas relied on their own strength. This change appears to have been forced on the 'devas' by the anti-devas (nagas, danavas, gaṇas etc). Śakti was held by them. Such changes forced on a people due to the pressures of contiguous history are of immense significance to the growth of mind of any people any country in this case.

on the indigenous people of India, and the study of this history is of immense interest to our study of the growth of the Vedic Rudra into our own being Śiva

The relevance of this study to our study has to be realised against the background of (a) the almost continuous rises and falls of different cultures suggesting (b) a perpetually fluid situation forcing wholesale migrations moving in favour of finding a safer habitat (c) the intense commercial activity which brought human frontiers closer, and made spiritual frontiers more and more involved, and lastly, (d) the migrations of gods and goddesses as well as the ritualistic forms, from one people to another, and from one country to another. The ancient indigenous idea of a Śiva (perhaps not with this nomenclature, or perhaps under the pre Sanskrit nomenclature of CHIVAN or Shivan), besides absorbing the proto austroloid phallicism of the tribes, also absorbed a number of other traits. This change and perpetuation, in time gave way to the creation of a hundred lores and legends, later incorporated into the Purāṇas which store a distinct treasury of anthropomorphic Śiva myths. Naturally these myths expose the truth of the above contention by bearing some rather surprising parallelisms between the legends of Crete, Greece, Mesopotamia and Iran, not excepting Egypt. Through the study of these Greco Oriental tales against our own Śiva legends we become convinced of the two way commercial connections leading to the two way exchanges of gods and forms.²²

The Greco Oriental phallicism and fertility images, powerful as they were, failed to disturb the continuity and the quietude of the Śiva view of life and behaviour. A new Śiva metaphysics was in the process of taking shape. The harvest was rich, as the Kashmir Siddhāntins, the Southern Siddhāntins, the Śuddha Śaiva and the Vira Śaiva Siddhāntins (all or almost all based on the indigenous Śaivagamas of the Nayanāras) prove.

Once we accept this tradition the indigenous tradition, outside the pale of the Vedic Rudra, of the idea of Chivan, or Śiva we may make bold to claim that the antecedents of what is known as Śaivism today goes back to the 6th cent B C (800 is Homer, 776 is the first Olympiad, 480 is Thermopole). As against these dates the Dravido Tamil Siddhāntas must have been in practice from what the people claim to be times immemorial. In fact, so far as the history of this subcontinent is concerned we are not aware of any time when the adoration of an indigenous god answering the description of our Śiva Lingam had not been practised. Of course Mohenjo daro and Harappa are quoted but there is no reason to believe that similar sites but much earlier than the Harappan sites shall not be discovered.

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has been responsible for damaging the Kratu, the Vedī, the Yajña utensils etc. The Śiva lore was penetrating through the Vedic rites, and growing at its cost. Of course we know how our KRATUDHVAMŚI had played havoc at the sacrifice of the Aryan patriarch Daśa 24

All this carries Śiva worship back to prehistoric times although most of canonical literature on Śaivism is, comparatively speaking, of later growth, and inevitably so for all this was the result of an afterthought. The canons are the strongest substantiations to the irresistible inference that the two peoples—those of the Aryan descent and those of the indigenous heritage—after constant bloody fights over the centuries, had decided to accept the theory of assimilation and acceptance. Śiva became not only an acceptable deity but one of the triad and at that the supreme one bearing not only the title Deva Deva Mahādeva Maheśvara but also having the distinction of the Third Eye. As the canons had been written between 1000 B.C. and 400 A.D. the language used in most of the cases has been in a recession of the Vedic Sanskrit which is comparatively modern.

This makes our study intensely interesting particularly in the light of a movement that had been making supreme efforts for integration and absorption, friendship and understanding. The Taittirīya Saṁhitā, Aitareya Brāhmaṇa and Atharva Veda stand out as critical records of a period of Hindu life when the orthodox class had been struggling against the admission of heterogeneous elements socially as well as meta-physically within the fold of, what was still being insisted upon as pure Aryanism.

We have placed enough facts to conclude that a mass of people had been under some perpetual pressure to seek shelter in India 25. The outcome of this kind of ideological and social struggle had been far reaching.

A new Trinity had led the way of a completely new mode of worship. This form, outwardly maintaining the semblances of the Vedic organisation in a remotely vague way introduced such basic features as the uses of water, flower and remarkably enough some leaves which kept up the tribal and indigenous form of tree and vegetation worship. Because of the problem of space in a short paper it is not possible to confirm the statements by quoting specific illustrations but to the investigator the observation does not need much scholarly substantiation.

Ukhanas, and we are completely in the dark about the non-Indian phonetics of the sound of the name, a new type of Rṣi as a law-giver has left as a treatise on the basis of which the entire system of Pūjā and Arca was organised 26. If this form did not encourage directly polytheism, magic, sorcery, dominance of the priest and the tanist hereditary of privileged leadership and position etc. it certainly had embryoned the germs of the society which we now adore as Hindu. We are more close to the hills and forests than to the valleys and the Tapovanās; we are closer to the palaeolithic tree and rock deities stained with the red dye and blood with turmeric and rice powders, than to the temples and pilgrim centres we now adore. All religions have the cults as their ancestors and Śaivism as form of Hindu adoration is pronouncedly cultish in its forms and behaviour. Śiva is a Gana god.

Inclusion and assimilation within the Aryan social system of the Gana mode of life became irresistible. The laws of syncretism would not permit for long existence of a

neighbouring way of life altogether exclusively Śaivism is the benign umbrella under which the conflicting and even warring populations ultimately found peace YATRA VIŚVAM BHAVATYEKA NĪDAM (Herein is the universe nestled)

Foreign immigrants were being absorbed at a high rate, social rhythms, religious tenets and even the gods had to undergo deep changes. This process of holding the gates open for the oncoming Aryans to fraternise and socialise with the indigenous, with the oncoming immigrants with their strange gods and forms was carried through the Tretā by Śrī Rāmachandra of Ayodhyā, and in Dvāpara by Śrī Vāsudeva Kṛṣṇa of Dvārakā, acts for which the entire population of the subcontinent remain beholden to them, and sing their praise in every nook and corner of the country. Unfortunately a time came when the active power of assimilation became sluggish and the great urge of liberal assimilation like the lost river Sarasvatī grew sluggish, moribund, barren and deserted. The rigidity of a cramping caste undid the noble efforts of Rāma and Kṛṣṇa.

But such is the process of history that mass movements continue to carry on towards progress. If the flow along the surface has been denied the current of history and progress, nonetheless, shall find some subterranean beds to erupt again somewhere in some other form and tone, other colour and form, but progress shall vindicate its innate power of continuity. The oppressed like blocked rivers, fights its way on. It has to break into a release. The religiously oppressed too sought to come out of this impossible imposition of double standards of theological laws and practices.

This expressed itself in two ways: one iconoclastic rebellion which smashed the institutions, forms and establishments of such religious tyranny and two, metaphysical rationalisation through further investigations in the realms of spirit. To do this is to feel free. Even a slave can think, and would, and within his thought area freedom is unlimited. One who is really free accepts a wilful slavery to duty by shirking this wilful slavery the so called free deny themselves the fruits of real freedom.

NAME PĀRTHASTI KARTVAYAM TRIṢU LOKEṢU KIṆCANA

NĀNAVĀPTA MAVĀPTVAYAM VARTA EVA CA KARMAṆI

YADI HYAHAM NA VARTEYAM JĀTU KARMANYATANDRITAH

MAMA VARTMĀNU VARTANTE MANUṢYĀH PĀRTHA SARVAŚAH

UTSIDHEYU RIME LOKĀHNA KURYAMKARMA CEDAHAM

SANKARASYA CA KARTĀ SYĀM UPAHANYĀM IMĀH PRAJĀH

(I have nothing undone for me: neither I have left anything for me yet to be done, and yet I am not free to remain free. Nothing is there for me to possess, and nothing is unpossessed to me. And yet I am constantly engaged in perpetual work, work, work. If I stop this, and sit with hands crossed and relax the entire world taking lessons from me setting me as an example would exercise sloth and relaxation. And what would be the consequences of such sloth? The creation would be upset and set at naught in this way were I to remain idle. I shall then be responsible for upsetting the social order leading to a wayward bastardist life.)

Those were the words of Kṛṣṇa in the Gītā (III—22-24). Then who is indeed free, and who is a slave? The joy of creativeness alone, of leading from progress to

progress of service in the cause of the common weal is, and stands out in the final analysis to be real freedom, MUKTI salvation whatever one might call it. Religiosity of the temperament and character leads to the realisation of the final truth in the way described above. This is the Hindu way, the way of Śiva, the God of the emancipated ideas.

Hindu Śaivism is the final result of this process of assimilation and mass involvement. It had to work for sublimating a tyrannical situation into an area of freedom for the soul. By thinking, rationalising, feeling and communicating this particular form of Hindu religion has kept itself away from the Vedic caste consciousness and established a firm proletarian form of worship where religiosity is not regarded as a special privilege for a special caste.

The taints of Oriental religions again and again attempted to stain the Śaivic freedom, and tried to encumber the simple form by imposing elaborate and ornate ritualistic clap traps. But basically Śaivism to this day retains its own tribal simplicity. Śiva remains to this day the hope and the salvation of the man kept in spiritual bondage and mental handicaps. Hereafter Śiva meant and still means emancipation. Śiva's way represents a class struggle, which still continues.

IV

This gradual change of mind records indeed unwritten historical events of great impact on civilizations in general, but on India in particular. The change brought about a thorough readjustment of socio-political fronts which could be described as a metamorphosis. Today's religious India started from that spirit of readjustment. Gods like the nomadic Śiva and the recessive Vedic Indra as Viṣṇu (Amarakosa calls him Upendra, Indrāvaraja = post Indra) supplied the new images, while the Bhakti contained the new spirit. The Tapovanās were replaced by temples, not the Havana or Sacrifice but Puja and Arca became its expression.

The momentum of this mood for change received a cataclysmic push from a protestant, atheistic movement started by the son of a tribal chief living in the foothills of the Himalayas. It was a heretical movement which did not in fact end up in a schism as is palatively described at times. It was instead a catastrophic exposure of (a) the emptiness of the Vedic claims, (b) the baselessness and the hypocrisy of the Vedic rituals, and, (c) the indefensible claims of a group of people as the first of the Varuṇas, even when the rigours and the discipline of the Āśramas as well as the potentially classifying method of the individual Guṇas had been blown to the winds. As is the case with all privileges usurped by a group in total contempt of the mass, rigorous laws, quickly moulded, succeeded in keeping the upper classes in power through a Śāstric intrigue between the priests and the princes. Strengthened by the arms of the princes, the priestly class still claimed to be the top of the society because of their heredity and their experience in the scriptures (which was denied to the common man).

This was challenged finally by a tribal indigenous people led by a noble soul. Gautama Buddha had undergone all the disciplines personally as enjoined by the Vedas,

and more by the Yogic system. The discipline chastened his soul, and turned him into a man of noble urges, selfless determination, profuse love and total rejection of all violence. He recognised the life force in man and animal, and found love and compassion to be the only effective key to elevating man to the level of his spirit's goal and to recover his birth right, peace at heart and tranquility of the soul. A disturbed, agonised, famished soul in the cause of hellish complexes. Man suffers in life more than life was meant for suffering. Most suffering nay all, was of man's own making, and the basis for suffering is most quickly and firmly laid down by man's desire for 'having more than enough'. The discipline that teaches man the limits of 'enough' is the Buddha discipline.

He set rolling the wheel of the four laws, logical, essential, universal and eternal. And his followers became 'men'. They attained by Buddha's grace and teachings, the hitherto denied grade of humans. They were told of a law of conscience and beauty, of solace and confidence of elevation and spiritualism whereby they could be liberated and strong.

For following this law this wheel of Dhamma they needed no sacrifice but that of desire and lust, they needed no priest except their own conscience, they needed no god but the deep compassion and respect to the life spirit. It was not a picture of the society they knew but of a society of men where all were equally suffering in sorrow, equally standing in fear of poverty, disease and death. To share in life was the greatest Dhamma: share support with fear, sympathy with sorrow, joy with bereavement, wealth with poverty.

The way of the Buddha spread like wild fire. Not only the Aryan area in India but the entire Aryan world and the world of the Mongolians the length and breadth of the ancient world underwent an epoch making change. Why? It was national, real in the sense that it was fundamental and human and it was totally free from mysticism. The Vedic society in India was never to retrieve its pristine glory of the rule of discrimination until Hinduism again by bringing in a new interpretation of caste as a system (by forsaking Varṇa as a Vyavasthā) through the aides of a 'ruling class', brought the massive society of the land to its knees. Man was humiliated before law, and a neo-Hindu neo-Vedic form patronised humiliation of Man as Dharma. Discrimination was the basis of a new system supported by the Smṛtis, epics, the Purāṇas, and the Gṛhyasūtras.

Buddhism thus prepared effectively the background for Śaivism to be introduced and confirmed. Between the Varṇa Āśrama Vedic system and the Jāti-Bheda Vyavasthā of the Puranic time we find Śiva introduced into the Hindu pantheon. Buddhism had assisted much in the introduction and confirmation of the casteless, ritualless, magnanimously human way of life that every follower of Śiva expected to live.²¹

Bhakti or adoration of a personalised god of the masses, too noble and human to keep any out of reach, too easy to insist on any form or knowledge of rites, too loving to be offended by any slip of tongue, became the most practised religion of the masses. Through this the changing Aryans found it easy to syncretise with the compelling masses with some new interpretation of the Vedic gods and with some new forms of

worship Śiva and Viṣṇu were the gods, and Pūjā and Arcā became the new 'Hindu way which superceded Aryanism for ever. With the rise of the Guptas, thanks to the clever crafts of the Brahmin learneds, Brahmanism succeeded in foisting the chains of feudalism on the masses again. The temples became the machines to squeeze money from the already exploited and impoverished poor mass. And gods became a convenient media to keep feudalism well established. But with Śaivite and Vaiṣṇava way of adoration the Vedic life was for ever gone.

How could the Aryans subscribe to such a complete submission, both in spirit and form, without a loss of face. One of those phrases that betrays the Eastern mind's half-hearted admission of humiliation on accepting a fact which actually wounds its conceit and pricks the bubble of pride. This kind of submission projected silent but telling nuances of changes of attitude in all the aspects of Indian upper class, in their social and religious norms. This subsequently influenced all the other classes too, and became the Indian social norm. This change deeply affected their thinking, ethics, laws and systems, inclusive of but the diehard reacted and wielded its last effective blow. This proved to be that later horror of a compromising, proud society too aware of fighting a lost battle. Namely, it gagged the society with the imposition of a pseudo Vedic caste system. The ancient, and perhaps the correctly analysed classification of Varṇa Vyavasthā based on the three Guṇas and the Prakṛti ja Karma (PRAKṚTIM YĀNTI BHŪTĀNI PRAKṚTYĀ NIYATĀ SVAYĀ PRAKṚTEH KRIYAMĀNĀNI GUNAIH, GUNĀ GUNEṢU VARTANTA, PRAKṚTIJAI R GUNAIH and many others in the Gītā) gave way to a rigid system of seminal hierarchy with the hope of securing the pure strains being mixed with the selective local bigs. The attempt proved to be a dismally poor show. Close living imposes on a people the social law of syncretism. The inevitability of such syncretism was obvious to Kṛṣṇa Vasudeva of Dvārakā. He was the acclaimed wise man of Dvāpara but his noble and emotional friend, Arjuna, thought otherwise. Against the grain of Vasudeva's advice he cried frantically against a possible Varnasankara (little knowing that the cases of SANKARA or mixtures of blood strains had already entered the puristic Aryan claims. Droṇa, Kṛpā, Bhīṣma, Kṛṣṇa Dvaipayana, Kṛṣṇa Vasudeva, Arjuna, Draupadī to name just a few, had very little to boast by way of purity of hereditary blood strains).

Security or no security, law or no law, the very fact of living together side by side imposed on a society the acceptance of the laws and effects of syncretism. The treatise of Manu, Yājñavalkya, Parāśara, Kauṭilya etc. amply illustrate the point. The four Varṇas no more held sway as opposed to the Varṇetaras and the outcasts. So came caste with its many festoonings, sub-castes.

V

Perforce therefore, some method had to be moulded and ironed for accepting the foreign elements, fraternising with the local groups, loving and accepting them, feeling with them, seeing with them, laughing, working, singing and rejoicing with them. In the

womb of the Indian soil the diverse ethnic cultures developed as children of the same mother

Veda was restrictive too restrictive, too obsolete, too far from the realities of the situation It was brushed aside in favour of Hari, Bhakti and Kirtana

NŪNĀTĪ RIKTATĀM YĀTĀ KALAU VEDOKTA KARMAṆĀ

SĀNGAM BHAVATU TAT SARVAM ŚRĪHARER-NĀMA KĪRTANĀT

— (Epilogue verses from the Hindu rites)

Taking the cue from Jain and Buddhist theories of reincarnation the Hindu Śāstras began to recite ritual verses which signified birds animals low castes high castes, all being basically one and the same their transmigrating souls being one and incorruptible

SAPTA VYĀDHĀH DAŚĀRNEṢU MRGĀH KĀLANJARE GIRAU

CAKRAVĀKĀH SARA DVĪPE HAMSĀH SARASI MĀNASE

TEBHI JĀTĀH KURUKṢETRE BRAHMANĀH VEDAPĀRAGĀH

PRASTHITĀ DŪRAMADHVĀNAM YŪYAM TEBHYO VAŚĪDATAH

(Recited after Śraddha rites)

Verses such as these (popularly recited at the end of modern Hindu rites specially such as Aryan rites as Śraddha karma), covertly admit of this admixture and acceptance The forces of synthesis and syncretism, thus shaped a new society where many immigrants found their hearth and haven

The Hūnas, Śakas Bāhlikas, Yavanas Sumerians, Egyptians Mesopotamians and Syrians with their many gods, many forms many treatises and rites crowded our shores and their gods crowded our temples their books crowded our libraries, their food crowded our kitchens, their songs filled our ears and their dresses coloured our wardrobes We became a new nation inspired with a new blood infusion and a new spirit filled our creative urge

The Aryans had to depend entirely for their cattle and their crops on a class who laboured and claimed equality of social form The cobbler, the carpenter, the potter, the performer, the ironmonger, the black and the gold smiths, the writer the actor the drummer, the musician the boatman the carter and the porter all had their claims Now came the Vājasaneyi, the Satarudriya, the Taittiriya Saṁhitā with their lists of tribes and professions very handy for accepting the proletariat, the mass ¹⁴

Naturally the scholars were keen on finding out another set of authorities that could effectively replace the Vedas These were the Āgamas The spirit of the Āgamas was already saturated with the emotional milk of Bhakti Love Divine, total submission to a spirit of dedication which like a physical fever was no scrutiniser of Vedic distinctions of Varna colour Āśramas etc The rigidity and the austerity of the Vedic sacrifices and the complete dependence of these rites on Brahmana assistance alone, gave way to a new form of all absorbing all consuming zeal for the ecstatic love for the supreme being

Before we come to the contents and spirit of the Āgamas, we must mention in passing the phenomenon that helped to give a jolt to the Vedic society shaking it to the very roots so forcefully that never again was it able to spring roots and germinate The new society, because of the new phenomenon had even to forego the pristine right and

purity of the Sanskrit language and adapt the provincial languages for religious expression. In religious prayers, in philosophic discourses, in learned gatherings decession and recension of the Deva bhāṣā had become too popular to be shaken out again. Pali and Prakrit instead of Sanskrit, came to be used.

This phenomenal change was brought about by thanks to Gautama Buddha. The discourses of Buddha, the anti Veda stance of Buddhism, the mass base of the Buddhist schism, the contempt for rituals, the supreme disregard for the discriminating caste monopolies, the stormy sweeping wind of change in the social structure as well as in the metaphysical analysis about 'Why life? joy and sorrow, peace and tranquility, service and social weal—these and all other facets of man's inner life began to be rendered in the language of the soil in the people's tongue. Only the Tamil and allied Dravidian languages remain almost uncorrupted because of (a) their independence from the Arya Vedic source, (b) their comparative freedom from the influence of the Buddha. A new world blossomed out of the old, and like the butterfly from the pupa a regeneration of the body social in the Indian Aryan world metamorphosed the past into an unrecognizable new form. This verily is the genesis of the 'Hindu India' divinely represented by the spirit of Bhakti for Śiva, Parvati and Viṣṇu.

The theory of Buddhist reincarnation dealt a ruinous blow to the exclusiveness of the Vedic castes. The Buddha not only regarded every life to be singularly precious and important, not only did he view all man's sufferings from the same liabilities and all human aspiration for the same goals, but he also spoke firmly about the fact (as he did see it) that life is ever and anon a cyclic process never able to snap the chain of having to live in a new body with a new life after having to relinquish an old body as it decays. In this way no one in the soul of his souls in his real entity was a man or a frog, a lion or a gnat, much less if he were a Brahmin or a Dhanger, a Hindu or a Jain. Thus the theory of reincarnation made a mockery of the selective caste system. The biological blood strain and its purity thus had very little to do with the mystic content of the body existence that is the purity or impurity of the soul. The basis of the caste system received a severe jolt by the explosive theory of Karma, Prarabdha, Prāktana and Sancita. (This later became degenerated as Niyati or fatalism which smacked of the Greek influence on the purely Buddhist analysis of effect and cause known as Karma vāda).

What with the Vedic and the non Vedic contiguity, what with the immigrating waves of human wealth, what with the anti Vedic Buddhism and above all what with the encircling hordes of the indigenous social compulsions, the Vedas had to be replaced by another system of thinking, another set of scriptures, another way of life. It would encourage the human aspect in social form and make men come together under one umbrella as the people of one land, one religion and one spirit. And this compact urge would have needed a scriptural habitation and authority.

This scripture was provided by the Āgamas and the spirit so injected was Bhakti, Love and Adoration of Man as God and God as Man. Who wrote the Āgamas? None know, but it is supposedly pre Vedic and indigenous. The sources recommend this view and the language used in it supports it. Since it is pre Vedic and since it is

scripted in the local and now out of use dialects of the South, there could hardly be any doubt that it is of non Brahminical origin and indigenous to the soil. The sources are supposed to be Śiva and Parvatī, the two non-Vedic figures, in whom, according to the Āgamic belief, the purity of the Vedas resides. If the Āgamas originate from the divine pair, then of course, these have indigenous origins. The language supports this view and the authorship of the two proletarian divines confirm this. The entire Āgamic world is Tantra (as opposed to the Vedic) world. The followers are Vratya, people out of the charmed Vedic circle.

As distinct from the high flown attitudes of the Vedic language, rites forms and norms, and particularly from its spiritualised mysticism of esoteric and metaphysical intellection, the Āgamas pertain to the common cries and solaces of the man of the soil. The Āgamas appeal to the emotions of the common man the Vratyas. The gods there are the gods of love and homeliness. Man could live by them, complain to them, appeal to them, claim from them, even quarrel with them as if in accepting them they have accepted the homeliness of a father and mother.

This contains the germinals of Bhakti, an expression of the soul and the heart quite unknown to the Vedic form, undivined by the ever begging upasanas and hymns of the Vedas. We need not go into the ecstatic merits of Bhakti and its boon to those tortured souls which find emotional relief of tensions in the joy that Bhakti provides. The very approach and the content of Bhakti leaves much room for misuse as well as for a profligate dissipation of the hungers of the body and mind, yet Bhakti has proved to be a great boon to the masses, who wash away much of their miseries by the fountain springs of MĀDHURĪ. The waves of sheer joy that this love laden cult provides wafts them away from the madding crowd's stress and strain. Mysticism however refined and logical escapes the grasp of the mass, the common man adores to love and understand, serve and prostrate before some person or idea that could indeed provide the tormented souls with faith and substance. God to them must be substantial, tangible just as a father, mother, daughter or a son is.

Confirmed emotional sustenance could be had only from those who keep close to the charms of the soil and warmth of life. Thus Bhakti with its simplicity and innocence could only spring from those who preferred the natural, the simple, the frank and the sturdy to the somersaults and hair splittings of causistry, word play, intellectual dissertations, conceit and attitudinous dominance through the forces of claimed superiority. When the Nayanaras, the Adiyars, the Tevarains sang their songs divine and swept the masses to joy and tears, they needed no Yāska, no Sayana to give a hundred meanings to one word. The Bhakti Āgamas sprang from fountains of human love for something they dearly loved as their own. Such are the people who do not have to discriminate and believe in the touchables and the untouchables. They would embrace life and shun theoretical bookish pride. They would fight hard for keeping away from those who would guard their privileges and look forward to economic techniques and social forms that could easily bring within their rights (!) massive unearned income and therefore the sources of power. Later Brāhmins not only acted as priest ministers but even usurped the kingly power to the disgrace of their professed spiritual detachment.

The truth of the above view could be adjudged from a close analysis of the genesis of the early masters of the Bhakti cult. Most of the saints lovingly regarded as guides for this cult claim their sources from the unlearned sons and daughters of the soil, living far outside the pale of the Brahmanical aristocracy. They never failed to honour their professional loyalty and salt honesty against barter of privileges. They lived skin close to nature and hard labour and their values pertained to the qualities of heart and craft loyalty, of the natural demands of the body and mind.

Thus when they sing they become natural poets, when they assemble to enjoy, their participation vibrates with life. These were the early masters who gave to what is known as Hinduism the germs of the features which the Hindus now accept as temples, temple gods, temple rites, PŪJĀ ARCĀ, NIVEDANA. Many of the words we now use in this context are not traceable to the Vedic language. Many of the leaders are not traceable to the higher castes. Nakkirara Kannapa Tirumular Appar had non Vedic origins. Manikkavacaka Sammbandha, had to elude the social grasp to become what they really were worth becoming. Sundara was about to be passed as a class man, when he was acclaimed by a Brahmin to have been his Dāsa (servant), and the Brahmin was purchased away from his claims, but this did not deter the honest and inspired Sundaramurti to tear free of the social charms and marry into the non Brahmin class.**

The point is that a time had arrived in the social compulsions of historical movements when the Aryan and the non Aryan, the Brahmanical and the secular had to be contained within one social frame. And this compulsive necessity of history erupted the Bhakti cult as one of the facets of Hindu worship, whereas it (worship as pūja arca etc.) had not been heard of in the Vedas. Śiva Śankara, Āśutoṣa took over from Rudra Kapali Bhīma and Vāmadeva. The Maheśwara we worship is indeed a family man. Subrahmanyam Murugeś and Ganapati (all non Vedic) as his and her children when his consort was Śakti Maheśvarī Pārvatī the Mother.

The rehabilitation of Śiva and Viṣṇu as the chief gods of the Hindu pantheon despite the Vedic Kratu oriented religion had been mainly a gift of the Bhakti cult, a cult that is primarily a contribution of the indigenous people of India inhabiting this subcontinent. It is indeed a triumph of the masses of India over the classes who wanted to dominate.

The gods for the adorers (Bhaktas) had most necessarily and ardently to appear as humans — solid three dimensional living beings who could be humanly approached. This necessity gave shape to the popular gods— Śiva Parvatī Viṣṇu, Gaṇeśa Kartikeya Durgā Narayana Lakṣmī etc.

However we are concerned here with Śiva. If our Śiva is the Vedic Rudra, then we do not allow him to get mixed up with the terror raising cattle hunting elemental death and destructive figure of the Vedas.

In his stead we propose to have the Tanḍava Śiva engaged in his dance of dissolution and cataclysm. He wields his trident in ferocious anger, blows his horn in terrific blood curdling blasts, swings his hand drum half circle to half circle left to right now up now down in the symbolic rhythm of life and death integration and disintegration. His tawny locks loose and swirling hiss in turbulent torrents of wild

swings, covering the firmament in raging heaving lightning on meshes of clouds. He himself is encircled by a ring of fire while under his feet lies, crushed to death, the ugly uncouth anti poise, anti form anti balance horror Apasmāra

Verily he is Rudra, yet not for his wild actions are covered by a beautiful legend that ultimately brings his wrath down to a dance of eternal beauty, symbolising death as a feature of life, disintegration as an essence of integration. His pleasant calm, and smiling mood soon bursts forth in the ecstatic dance of creation and preservation of grace and compassion of love and benediction. This is Śiva, the Kalyāṇasundara, the Beautiful one that blesses all, and in blessing is loved and owned by all.

Legends after legends have been woven through our epics our Puranas, our Upapurāṇas and myths of a thousand variety. And the original proto austroloid iconic pebbles or stones come alive³⁰ with the soul stirring invocations from the labouring, hacking hewing striving, struggling masses— who season after season kneel before the elements to be bountiful to them on fields in forests along rivers. The rains must come but the floods must not. The harvest must be plenty, but not the thieves and the marauding Devas.

The prayers were raised to the stone icons placed on earth platforms under trees, within caves and by the riverside. Growth of life growth of crops growth of deer fish and birds. But that meant male and female compact union. The female was the receiver of the seed and the male was the seed giver. Śiva the great ploughman. Mother the great furrow. The gratitude of the proto austroloid knew no bounds. They worshipped the elemental mystery of procreation as the eternal father and mother the primal pair.

This was the Hara Gauri, Śiva Pārvatī Ardhanarīśvara. And the Mother and Father begot a noble family all members of which came from the local gods of the proto austroloids. Gaṇeśa, Kārtikeya. Nandi the bull, and the tiger or the lion of the Devi.

As has been said the lores and the legends spin on and on varying in texture and outlay but the theme remains the same the mountain had a daughter the river became a virgin the hunting marden became the winner of the hunt, the snake charmer was charmed by the bush damsel, and so on. All of them subscribed to a proto-austroloid view of life and to the basic pattern of a non Vedic tribal life.

The Rudra of the Vedas is completely lost in the Śiva of our times. The Aryan pride and ferocity gave way to the ways of the meek Hindu who wanted to live in amity with all. And for the change we must for ever be indebted to those people of the soil who are almost forgotten in the maze of later Brahmanical literature which cleverly hides the popular casteless colourless simple worship raised to an endearing god by impositions of caste, Sanskrit language Brahmanical rites and class ownership of temples of gods who actually had been the family members of the austre inhabitants of the Indian soil.

Many have scorned the Śiva worship and the Śaivite iconic forms as worship of sex icons. It is a difficult and complex question altogether. It is indeed an anthropological phase in the development of all the cultures of the world. To worship the forces of procreation can never be a matter of shame. Shameful is the fact that in a

hypocritically preserved attitude of self righteousness, we queue with eager expectations for the stolen pleasures of sex licenses and yet look down upon those who bend their knees before the mystery of life and pray for the pacification of the volcanic eruption of uncontrolled sex lust that destroys Man manhood, and the peace of home

Śivam,— Śāntam,— Advaitam is a cry that has not been raised for the quest and edification of sex For the studies of the phallic aspect of Śiva worship another time, another article

— OM NAMAH ŚIVĀYA —

A

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The Concept of Sakti

Dr D C Sircar

The word śakti essentially means power or strength, but later it developed the technical sense indicating the energy or active power of a god personified as his wife and worshipped by his (or her own) devotees. Thus the śaktis are goddesses and these are many in number, but the most important among them is called Ādyāśakti, Parāśakti or Mahāśakti who is regarded as the primeval mother or mother-goddess and identified with the wife of the great god Śiva, one of the brahmanical trinity. The sectarian devotees of this principal śakti are known as the śāktas who form one of the five most important religious sects of India the other four similar sects being the devotees of the gods Śiva, Viṣṇu Gaṇapati (Ganeśa) and Sūra (Sūrya) respectively called Śaiva (Maheśvara Paśupata etc), Vaiṣṇava Gaṇapatya and Saura. This type of sectarian worship of deities by their devotees is a non-aryan institution later adopted by the Aryans with the gradual admixture of aryan and non-aryan blood and culture traces of bhakti (devotion) the basis of sectarianism, being noticed even in the *Rgveda* which is the earliest work of aryan literature and whose hymns are supposed to have been composed in the long period from 1400 to 1000 BC.

The objects found at the prehistoric site of Mohenjodaro in the Larkana district of Sind, Pakistan include many figurines of the mother goddess and point to the wide prevalence of her cult among the pre-aryan people of the Indus valley. Such figurines are usually nude but wear a peculiar headdress, a wide girdle and a quantity of jewellery. A prehistoric terracotta seal from Harappa contains a representation of the same goddess who is shown upside down with her legs wide apart and a plant issuing from her womb and a pair of tigers towards the left standing facing each other and reminding us of the lion's association with the Indian mother goddess. A Mohenjodaro seal represents the Mother goddess standing on a tree and a number of her devotees with an animal near her. The fundamental idea behind the concept of the cult of this goddess was the belief in the Universal Mother or the female energy as the source of all creation. The Indus valley people appear to have also worshipped the yoni as the symbol of the said goddess just as they adored the linga of the father god. Certain objects discovered at Mohenjodaro and other sites have their upper and lower surfaces undulating while in some others the lower surface is flat but the upper one has a quatrefoil form. Marshall regards these as representations of the yoni the female organ of generation symbolising motherhood and fecundity. Yoni rings of later date have been discovered from other sites. Some disc-like objects usually with well-curved decorative designs have been found at old sites like Taxila and Rajghat and have been associated with the yoni cult.

The personification of this divine energy is variously counted, sometimes as three, viz, (1) Brahmāṇī, (2) Vaishnavī and (3) Raudrī, i.e. the wives of the gods Brahmā Vishṇu and Rudra (Śiva, Maheśvara, etc.) respectively and sometimes as eight, viz, (1) Indranī, (2) Vaishṇavī, (3) Śāntā, (4) Brahmāṇī, (5) Kaumārī (wife of Kumāra or Kārttikeya), (6) Nārasimhī (wife of the Narasimha or man lion incarnation of Viṣṇu), (7) Varāhī (wife of the Varaha or boar incarnation of Viṣṇu) and (8) Maheśvarī. Though some substitute Chāmuṇḍā and Chāṇḍīka for Śāntā and Nārasimhī respectively. Of these, Śāntā seems to be the wife of the sage Rishyaśṅga and does not look like the consort of any deity. Sometimes the list of śaktis includes the following nine names (1) Vaishnavī (2) Brahmāṇī (3) Raudrī, (4) Maheśvarī, (5) Nārasimhī (6) Vā aḥī Indrāṇī (8) Kārttikī and (9) Sarvamangalā also called Pradhānā (i.e. the principal one). The last of these nine names is apparently the same deity elsewhere called the supreme śakti or śakti par excellence. It is interesting to note that a large number of manifestations of the śaktis of Brahmā Viṣṇu and Śiva particularly of the second and third gods are often mentioned and sometimes they are identified with numerous local goddesses worshipped in various parts of India.⁴

The tenets of the śaktas are embodied in the *Tantra* works and the later *Paurāṇic* texts, the ritual enjoined being of two types, viz, *vam achāra* i.e. the left hand or impure practices and *dakṣin āchāra*, i.e. the right hand or pure practices.

The worship of the father god and the mother goddess, often in the forms of the *linga* and the *yoni* respectively emphasising their role in the creation of the world of living beings was prevalent in India during the period of the Indus valley civilization in the third and the early second millennium BC, i.e. before the advent of the Aryans in India about 1500 BC. The epithets *Bhagavat* and *Bhagavati* employed in the description of the two, appear to mean essentially the deities possessing the marks (organs) separating the male and the female apparently put an emphasis on the same role of the father god and mother goddess. The mother goddess is described in literature as *Jaganmatā* (mother of the world) and the *Yoni* or *Yoni rūpā* (having the form of *yoni*). This latter form is represented sometimes as *yoni* rings and sometimes in Indian art as the figure of a *yoni* or the headless figure of a standing naked female or the lower part of the body of a seated naked woman with legs apart or a naked woman sitting in the above posture. The nakedness of the goddess was probably conceived by an aboriginal people who had not yet learnt the wearing of clothes. This seems to be emphasised by her names like *Digambarī* (the naked woman) and others with the same meaning.

The names *Umā* and *Aparṇā* are wrongly explained by Indian literary traditions. *Kālidāsa* says that *Himālaya's* daughter received the name *Umā* when her mother wanted to dissuade her from severe penances for getting Śiva as her husband with the words *u mā* meaning oh do not and that her name *Aparṇā* was due to her giving up in the course of the same austerities all food even including leaves (*parṇa*).⁵ Actually however *Umā* (written *Ommo* in Greek characters on the Kushana coins) stands for dravidian *Amma* and Sanskrit *Amba* meaning mother while *Aparṇā* literally 'the woman without leaves (i.e. without the leaf cloth)' really means the naked woman. The first name indicates her original worship among the dravidian people the latter

suggests the worship of the goddess among some aboriginal people who had yet to learn the use of clothing. We know from early references that there were among the Indian aborigines both naked and leaf clad tribes. Thus early Indian literature speaks of the Śavaras as of two classes viz, *nagna śavara* (naked Śavara) and *parqa śavara* (leaf clad Śavara) *

We do not have any clear evidence to prove that the pre aryan people conceived the mother goddess as the wife of the father god although that must be regarded as possible but the goddess who is rarely referred to in the Vedic literature is mentioned as *Ambikā* in the *Taittirīya Samhitā* (I 8 6) of the *Yajurveda* described not as the wife but as the sister of Rudra. The *Kena Upaniṣad* (25) gives a story, in which *Uma Haimavatī* (the daughter of the *Himavat* = *Himālaya*) explained to the gods the nature of Brahman which was a non aryan concept. With the gradual absorption of the blood of the non aryan and the adoption of many of their conceptions by the aryan and the development of the mixed aryan nonaryan society as a result thereof the popularity of the father god and mother goddess began to increase in the social organisation. However of the aboriginal cults of *linga* and *yonī* the former became popular even with the upper class people of the Brahmanical society in the early centuries of the christian era although its shape was gradually made symbolical with the removal of realistic features but although some aspects of the mother goddess had become popular even before the birth of Christ, she was often regarded by some people who may have been devotees of the father god as subordinate to her consort while the patronisation of the worship of the *yonī* was restricted to particular areas communities and purposes. The *Mārkaṇḍeya Purāṇa* contains the *Devīnāṭmīya* of about the sixth century AD when the mother goddess had already been established fully in great popularity. Among cases of *yonī* worship in royal families of south India we may refer to an inscription (c 300 AD) of the queen of *Ehuvala Śāntamūla* of the *Ikshvaku* dynasty of *Vijayapuri* in the *Nagarjunakonda* valley *

A conception similar to that of the *śaktis* is that of the *mātṛkās* or mothers usually regarded as seven or eight in number. The circle of the mothers is mentioned in an inscription of about the sixth century AD from *Deogarh* in the *Jhansi* district, U.P., and also in *Varahamihira's Bṛhat samhitā* ascribable to the same age, while the early *Chalukya* inscriptions of the sixth and the following two centuries speak of the Seven Mothers of the Mankind or the Mother of the Seven Worlds *. The seven mothers are sometimes enumerated as— (1) *Brāhmī* or *Brahmanī* (2) *Māheśvarī* (3) *Kaumārī* (4) *Vaiṣṇavī* (5) *Varahī* (6) *Indranī* *Āndrī* or *Māhendrī* and (7) *Chāmūṇḍā*. The name of *Charchikā* is sometimes added to the list of seven in order to make the number of mothers eight in number although in such lists of eight *Yamī* *Chandīkā* *Charchikā* *Narasubhī* etc. are variously* introduced and the number is sometimes raised to nine or even to sixteen ¹⁰

In an inscription of 423 AD from *Gangdhar* in the *Jhalawar* district of *Rajasthan* a temple of the mothers is described as a terrible abode full of *Dakinīs* (female ghouls), and the goddesses themselves are represented as uttering loud and tremendous shouts of joy and as stirring up the very oceans with the winds rising from

The conception of the ten aspects of the Mother goddess known as Mahavidyas was likewise a late medieval imitation of the ten avatāras or incarnations of Viṣṇu the number of which became popular as ten since the days of the imperial Guptas. The lists of mahāvidyās found in the late purāṇic and tantric works give their names as— (1) Kālī, (2) Tārā, (3) Śoḍaśī, (4) Bhuvaneśvarī (5) Bhairavī (6) Chhinnamasta, (7) Dhūmavatī (8) Vagalā, (9) Mātangi and (10) Kamalā, Sundarī being sometimes substituted for Kamalā while Vagalā is also sometimes called Vagalamukhī. A late tantrik work mentions Kamagiri in Kāmārūpa (i.e. Kāmākhyā hill, near Gauhati in Assam) as the seat of the mahāvidyās whose names are enumerated slightly differently as Bhairavī, Kṣhetradēvatā (Kāmākhyā) Prachandachandikā (i.e. Chhinnamasta) Mātangi Tripurā Ambikā Vagalā Bhuvaneśī (Bhuvaneśvarī) and Dhūmini (Dhūmavatī). There are similar variations in the lists quoted in some other tantra works. Sometimes there is an attempt to equate or identify the ten mahāvidyās with the ten avatāras of Viṣṇu as in the following: (1) Syāmā (Kālī) = Kṛṣṇā (2) Tārīṇī (Tārā) = Rāma (Daśarathī), Chhinnamasta = Nṛsiṃha (4) Bhuvaneśvarī = Vāmana (5) Sundarī = Jamadagnya (Paraśurāma) (6) Dhūmavatī = Mīna (7) Bālā (probably Vagalā) = Kūrma (8) Bhairavī = Balabhadra (9) Mahālakṣmī = Buddha, and (10) Durgā = Kalkī.¹⁴ It may be pointed out that the name of Kṛṣṇa has been introduced here in place of the Varaha Avatāra in the popular list of Viṣṇu's incarnations while Mahālakṣmī and Durgā are likewise newly introduced here in the list of the mahāvidyās.

Some of the most powerful monarchs of early medieval India such as kings Nāgabhaṭṭa II (c. 800-33 AD) his grandson Bhoja I (c. 836-85 AD) and the latter's son Mahendrapāla I (c. 885-908 AD) of the Gurjara Pratihara dynasty of Kanauj are described in the family's records as staunch devotees of the goddess Bhagavatī (i.e. Durgā) though other members of the family like the father of Nāgabhaṭṭa, the father of Bhoja and the son of Mahendrapāla were devoted to certain other gods.¹⁵ This shows that different kings of the family often worshipped different deities because they were initiated by their preceptors with the *bija mantra* of different deities. Thus the three Gurjara Pratihara emperors were śaktas initiated by their preceptors with the *bija mantra* of the mother goddess.

There are numerous holy places known as the Pīṭhas or resorts of śakti, where the mother goddess is believed to stay along with a Bhairava i.e. a form of her husband Śiva. The lists of such śakti pīṭhas are given differently in different sources, the most popular list offered by a late medieval Tantra work produced in eastern India quoting the names of fifty-one tīrthas each of them hallowed by the presence of a particular aspect of the śakti with her respective Bhairava. A Purāṇic story associates each one of these holy places with one of śakti's limbs and Kāmākhyā in Assam is regarded as the most important of the pīṭhas associated with her yoni.

The idea of the Pīṭhas related with certain limbs of the mother goddess seems to be very old. Just as the hills and mountain peaks roughly resembling a human phallus were regarded by the Indians of old as the Svayambhū (natural) Liṅga of Śiva, tanks and pools of water having a particular shape were conceived as the yoni of his consort and a pair of hills resembling the female breasts as her stana. The conceptions

apparently were originally non-aryan but became later a part of brahmanical belief. It seems that the association of the yoni and stana of the mother goddess with certain localities pertains to the earliest stage of the history of the Pīṭhas. The Tīrthayātra section of the Vana parva of the *Mahābhārata*, which may be assigned to the early centuries of the Christian era, speaks of three śākta holy places with kuṇḍas (tanks, pools or springs) associated with the yoni and stana of śakti. These are the yoni kuṇḍas at the Bhīmāsthāna near the Pañchanada (Punjab) and on the hill or mountain peak called udyat parvata as well as the stana kuṇḍa on the peak known as Gaurīśikhara. Of these the Bhīmāsthāna (i.e. the resort Bhīmā an aspect of the mother goddess) is known to have been situated on the Karāmar near Shahbazgarhi in the Peshawar district Pakistan where there was a svayambhū linga of Śiva.¹⁸

The mother goddess is conceived as usually kind to her children (i.e. living beings in general but human beings in particular) but is sometimes angry with them and punishes them. This is a human characteristic attributed to the goddess because the human mother is also generally kind and affectionate though on occasions she is annoyed or enraged and rebukes her children or even slaps or beats them particularly when they are young. This has given rise to the conception of the benign and fierce aspects or forms of the goddess. The *Kālikā Purāṇa* for example, speaks of the Pīṭha of the goddess Dikharavāsini at the eastern end of Kāmarūpa (at modern Sadiya according to some) on the Sitagangā river where the goddess had two forms viz. (1) the fierce one called Tīkṣṇakāntā or Ugratara otherwise called Ekajaṭā and (2) Lalitakāntā or Maṅgalachandīkā also called Yoganidra.¹⁹

One of the most popular of the various forms of the mother goddess worshipped now in the Bengal region is Syāmā or Daksina Kālī made of clay and described as follows in the seventeenth century Tāntric encyclopaedia entitled *Tantrasāra* compiled by Kṛṣṇānanda Āgamavagīśa. She has four hands and untied hair and holds a recently severed human head and a sword respectively in her lower and upper left hands while her upper and lower right hands exhibit the abhaya (freedom from fear) and varada (boon giving) poses. She is naked and dark complexioned her girdle being made of hands cut off from corpses. She stands on the chest of Śiva lying as a corpse.²⁰

The goddess Durgā is now generally worshipped in Bengal in a ten armed form of the Mahīsūramardini type. She is fashioned in clay as standing with her right foot on a lion and with different weapons in her hands. She is overpowering the asura emerging from the neck of a slaughtered buffalo lying at her feet, with a scimitar in his right hand. The head of the spear of the goddess is shown as piercing the demon's chest. The goddess is flanked by her children, Sarasvatī and Gṛhapati on the right side and Lakṣmī and Kārttikeya on the left. According to Bengali tradition Durgā goes in the said form along with her children, to the home of her parents Himālaya and Menakā on the 6th of the bright fortnight of Āśvina and returns to her husband's abode on Mount Kailāsa on the 10th of the fortnight. In Bengal, Durgā is conceived as a village housewife just as Śiva is conceived as a poor villager.²¹ This reminds us of a local conception of Durgā in ancient India as a Kurāta woman of the Himālayas.

The worship of the above goddess and the obscene Śavarotsava performed on Āsvina sudī 10 (the Vijayā Daśamī day) associated with it were prevalent in Bengal even as early as the twelfth century AD, but the Mahiṣasuramardini seems then to have been worshipped singly without her children. Durga is now worshipped in both spring and autumn though the autumnal worship is more popular. The autumnal worship of Durga was prevalent in U P in the seventh century AD when robbers used to sacrifice a youngman before the goddess¹¹. Kumārī, not meaning the wife of the god Kumāra (Kārttikeya) but the maiden aspect of the Mother goddess, is popular in Nepal where the kingdom is believed to belong to her¹².

References

- (1) See J N Banerjea, *Paurāṇic and Tāntric Religion* Calcutta 1966
- (2) Sircar, *Studies in the Religious Life of Ancient and Medieval India* pp 6-7
- (3) J Marshall *Mohenjodaro and the Indus Civilization* Vol I pp 48ff, see also J N Banerjea *Development of Hindu Iconography* 2nd ed pp 183 ff
- (4) See Monier Williams *Sans Eng Dict* s v *īakti* and *īākta* Apte *Pract Sans Eng Dict* and *Śabdakalpdruma* s v *īakti* also Sircar *The Śākta Pīthas* pp 24ff 66ff. It may be noted that Raudrī (wife of the god Rudra), Maheśvarī (wife of Maheśvara) and Sarvamangalā or the principal Mother goddess who is generally identified with Durgā and conceived as the wife of Śiva have been distinguished in the list of nine quoted above. This difference is of course more or less theoretical. The sixty four Yoginīs found at places like Bheraghat in Madhya Pradesh and Ranipur Jhanyal in Orissa and mentioned in the Siyan inscription from West Bengal are also manifestations of the Mother goddess though they are often represented as her attendants. The Siyan inscription speaks of the installation of the Bhairava with the sixty four Mothers around him. See *Vaṅgīya Sāhitya Parishat Patrikā* B S 1383 Nos 3-4 pp 8 and 17. The Buddhist sculptures of Bharhut (2nd century B C) offer us the earliest representation of the so called Gaja Lakṣmī and another deity called Sīrimā (Sanskrit *Srī Mā* or *Srīmatī*).
- (5) *Kumārasambhava* I 26 and V 28. For other references see *Śabdakalpdruma* s v and Monier Williams *op cit* s v
- (6) See *The Śākta Pīthas*, pp 3 (note 1) 101 103 (note 2)
- (7) *Studies in the Religious Life of Ancient and Medieval India* pp 102 ff
- (8) *Ep Ind*, Vol XXIX pp 137 ff
- (9) See Sircar *Studies in the Religious Life of Ancient and Medieval India* pp 95-96 cf *Ep Ind* Vol XVIII p 126 text line 1
- (10) See *Stud Rel L Anc Med Ind*, p 96 (cf Apte *Pract Sans - Eng Dict* s v)
- (11) For the two inscriptions see *ibid* p 97
- (12) *Ep Ind* Vol XXXII pp 47-48 56
- (13) *Stud Rel L Anc Med Ind* pp 94-95

- (14) *Ibid*, pp 98, 101-02 The Mongolian association of Tārā is indicated by the name of Mahācīnatāra (B Bhattacharya *The Buddhist Iconography*, 1958, pp 189-90)
- (15) *Stud Rel L Anc Med Ind*, pp 221 ff *Journ Anc Ind Hist*, Vol IV, pp
- (16) Sircar *The Śākta Piṭhas*, p 48 and note 1
- (17) See *Ep Ind*, Vol XIV, pp 176 ff
- (18) Sircar, *The Śākta Piṭhas*, pp
- (19) See Sircar, *Some Epics from Eastern India*
- (20) See Sircar, *Dhyanamalā*, pp 82-83, *Journ Anc Ind Hist*, Vol VI, pp 267-68
For a tradition regarding the popularisation of the above form of the goddess see
The Śākta Piṭhas, p 74 note
- (21) Sircar, *Studies in the Religious Life in Ancient and Medieval India*, p 229
- (22) *Ibid* ■ 230
- (23) *The Śākta Piṭhas*, p 127

Visnu In Indian Culture

S C Ray

The earliest reference to Viṣṇu is to be found in the *R̥gveda* where he is one of the manifestations of the Sun ¹ The *Śatapatha Brāhmaṇa* also considers him as a solar deity ² In the Vedic literature frequent mention is made of his three strides (*treḍhā nīdadhe padam*) with which he reaches the heaven ³ According to one view the three steps refer to three periods of the Sun's course: his rise in the morning, culmination in noon and setting in the afternoon. A different interpretation is that the three strides are used to indicate that Viṣṇu stepped over the earth horizon and the sky, a sense that is echoed in the *Taittirīya Brāhmaṇa* ⁴ In the epic and Puranic literature we have the story of the dwarf god Viṣṇu (*Vāmana avatāra*), who with his first two steps occupied respectively the *dyuṣṭhāna* and *bhumandala* and sent king Bali to the nether regions by placing his third step on his head. In the later Vedic literature Viṣṇu assumes greater eminence where he is represented as personification of sacrifice ⁵

But this solar deity is not exactly that god whom the Vaiṣṇavas worship as their *īṣṭadevatā* and in the adoration of whom the concept of *bhakti* plays a vital role. The word Vaiṣṇava no doubt owes its origin to Viṣṇu and stands for his votaries but this term does not appear to occur in early Indian texts. The *Mahabhārata* in its latest portions contains this word where it is said that by listening to the Bhārata a Vaiṣṇava acquires that merit which is gained by listening to the eighteen Puranas ⁶ But the date of this portion of the epic is not known for certain and scholars usually attribute a late date to this part of the work. The *Pāṇḍyanātra* of the *Pāñcarātra Samhitā*, an early text while enumerating the sects adhering to the cult of *bhakti* refers to Bhāgavatas, Satvakas, Ekāntikas, Pāñcarātrikas etc but does not mention the Vaiṣṇavas ⁷ The term Bhāgavata occurs in an inscription of the 2nd century B.C. which states that a Yavana named Heliodorus who was a devotee of Devadeva Vasudeva belonged to this sect and in honour of the latter raised a *garuḍa* pillar ⁸ Satvakas stand for the Vṛṣṇi clan who were devotees of Vāsudeva Kṛṣṇa. Ekāntikas also stand for the followers of Vāsudeva. Regarding the exact meaning of the word Pāñcarātra there are divergent views. But it appears that even before the period of the Guptas it was a synonym for Ekāntikas. The earliest reference to the epithet *parama vaiṣṇava* occurs in some of the coins of the Traikūṭakas assignable to the fifth century A.D. ⁹ But even during this period, the name does not appear to have been a popular one and the Guptas call themselves Bhāgavata and not Vaiṣṇava. The Vedic Viṣṇu thus did not enjoy the position of being the central figure of this *bhakti* religion.

The Nārāpaṇṭya section of the Śāntiparva tends to show that the principal deity of the *bhakti* cult referred to in that work was Nārāyaṇa or Hari. It has also been hinted that these names stood for Vāsudeva Kṛṣṇa of the Satvata clan. But this identification took place at a comparatively late period and we have various accounts of Nārāyaṇa in the *Mahābhārata*. He is one of the two ancient sages called Nara and Narāyaṇa who assisted Indra in his battle against the Asuras.¹⁰ Again Nārāyaṇa is the son of Dharma. From his austerities was born the *ṛsi* Nara who was equal to Nārāyaṇa himself. Nara is identified with Arjuna and Narāyaṇa with Kṛṣṇa-Vasudeva.¹¹ It is further said that the eternal Nārāyaṇa, the soul of the universe took birth as the son of Dharma in fourfold form, Nara, Narāyaṇa, Hari and Kṛṣṇa.¹² In certain passages Narāyaṇa is the name of a god usually identified with Kṛṣṇa and not associated with Nara. The god Nārāyaṇa carried away the *amṛta* from the Asuras and made Garuḍa his vehicle and emblem.¹³ In the episode of the Śvetadvīpa Nārāyaṇa is the name of the strange god of the White Islanders, a god of dazzling effulgence who could be beheld only by those persons that in course of long ages succeed in devoting themselves wholly and solely to him.¹⁴ According to some scholars the anecdote refers to the influence of Christianity upon Vaiṣṇavism. But this view is based on very slender grounds and is not convincing.¹⁵

The tenth Prapāṭhaka of the *Taittirīya Āraṇyaka* refers to a formula which runs as *Nārāyaṇa vidmahe Vāsudeva dīmahī tan = no Viṣṇuḥ pracodayāt* meaning thereby Nārāyaṇa, Viṣṇu and Vasudeva as one and the same deity. But the date of the above noted passage is not known which is usually considered to be a comparatively late composition. In the *Śatapatha Brāhmaṇa* where the name of Nārāyaṇa occurs he is in no way identified with Viṣṇu or any of the Ādityas.¹⁶ In the thirteenth book he is mentioned having performed *pañcarātra śatra* (sacrifice continued for five days).¹⁷ Some scholars find in *Pañcarātra* applied to Bhāgavata or one of its important sects reference to this *śatra* of Nārāyaṇa.

In the *Puruṣasūkta* of the *Rgveda*¹⁸ Nārāyaṇa is a sage as well as a deity who pervades the whole universe and at the same time remains beyond it. In another place this all pervading *Puruṣa* Nārāyaṇa is conceived as *Viśvakarmā* who even when remaining beyond the limits of the sky and the earth, beyond all *devatās* and *bhūtas* rested as the primeval being in the midst of ocean.¹⁹ The idea contained here probably influenced the conception of Viṣṇu Anantaśayin at a later period.²⁰ According to some scholars the word Nārāyaṇa means the resting place or goal of Nara or a collection of Naras. It is further suggested that this god has a cosmic character and is not a historical or a mythological figure.²¹ It will be however more reasonable to accept Nārāyaṇa as a human leader of distinct identity around whose personality various legends and ideas grew up. Later on he got mixed up with the hero of the Vṛṣṇi clan. He also assumed identification with Viṣṇu who had been primarily a solar deity, either due to his or his family's personal leanings to Sun worship or due to his later association with the Bhāgavata religion which according to some authorities was connected in some way or other with the Sun.²²

The name Vāsudeva does not occur in the *Rgvedic sūktas* and in the Vedic literatures which immediately follow. But there are references of several Kṛṣṇas. In one

portion of the *R̥gveda* he is the father of one Viśvakāśya,¹³ in another he is a sage dwelling around the river Atśūmati.¹⁴ The *Laṅkāli Brāhmaṇa* refers to a Kṛṣṇa of Āṅgiraśa gotra¹⁵ and the *Āitareya Brāhmaṇa* speaks of two Kṛṣṇas, both belonging to Harita gotra. None of them can be identified with Vāsudeva Kṛṣṇa of the epic literature. It is however possible that some of the characteristics of these sages were later on attributed to Vāsudeva Kṛṣṇa. In the *Chāndogya Upaniṣad* mention has been made of a Kṛṣṇa who was son of Devaki and disciple of Ghora Āṅgiraśa.¹⁶ Since the epic literatures too refer to Vāsudeva Kṛṣṇa as son of Devaki and disciple of the sage Āṅgiraśa Ghora it will be reasonable to infer that Kṛṣṇa of the Upaniṣads was identical with Kṛṣṇa of the Mahābhārata.¹⁷

From the discussions recorded above it appears that a community of devotees which had been worshipping Vāsudeva Kṛṣṇa transformed their faith by bringing within its fold the concept of Vedic Viṣṇu on the one hand and the cosmic god Narayana on the other hand. To these elements, which taken together formed a creed of *bhakti* originally known as Bhāgavata and later as Vaiṣṇavism, was added another idea that of Gopāla Kṛṣṇa whose exploits are recorded in the *Khila Harivaṁśa* and *Purāṇas*.¹⁸ Kṛṣṇa of the *Mahābhārata* no doubt appears distinct from the cowherd god Gopāla-Kṛṣṇa. Nevertheless many ideas centering round the latter did penetrate into Vaiṣṇavism and profoundly influenced it. When and how the different elements converged and took the form of a singular faith is not known for certain. But there is no doubt that this process of amalgamation started long before the advent of the Christ and took final shape even before the Christian era commenced.

It has been seen above that the Bhāgavata religion was the core of Vaiṣṇavism. The earliest reference to devotion and worship to a personal god, out of which this cult grew up occurs in the *Aśṭādhyāyī* of Pāṇini (c. 5th century B.C.) which speaks about the devotees of Vāsudeva.¹⁹ Several passages in the works of Megasthenes, Quintus Curtius and Strabo indicate that Heracles was held in special esteem by the Indian tribe Śourasenēes who possessed two large cities of Methora and Cleisobora.²⁰ Heracles is none other than Vāsudeva while the Sourasenoi stand for the Satvatas.²¹ The two cities of the Sourasenoi are no doubt Mathura and Kṛṣṇapura closely associated with Kṛṣṇa stories. The Garuḍa pillar inscription of Besnagar about which mention has already been made proves the existence of the cult of Vāsudeva in the 2nd century B.C. Some fragmentary epigraphs hailing from the same region suggest that there were temples where the object of worship was evidently Vāsudeva. Several votive columns with Garuḍa and other symbols which were found in the same area may further testify to the presence of worship of Vāsudeva.²² That temples of Kṛṣṇa and Balarāma existed as early as 2nd century B.C. is also evident from Pāṭaṇjali.²³ A very interesting supporting evidence about the existence of the divinities of Vāsudeva and Saṁkarṣaṇa is furnished by a coin type of Agathocles (c. 183—165 B.C.) which depicts the two gods on the obverse and the reverse side of the coin. Kṛṣṇa holding a *cakra* and a pear shaped vase and Saṁkarṣaṇa the plough and a club.²⁴

The Ghosundi inscription of the 1st century B.C. which refers to the construction of a stone enclosure for Vāsudeva and Saṁkarṣaṇa probably styled as Narayana

vājaka,³⁵ the Pabhosa inscription of about the same date which speaks of Bhāgavata³⁶ the Nanaghat inscription of Nāganikā (c 1st century B C) which pays homage to Saṁkarṣaṇa and Vāsudeva³⁷ and a Mathura stone inscription of the time of Śoḍāsa (1st cent A D) which mentions a *devakula* at Mahāsthāna of Bhagavat Vāsudeva³⁸ amply indicate the rapid growth and expansion of Bhāgavatism between 2nd century B C and 1st century A D. Representation of Viṣṇu Vāsudeva can be seen on the coins of the Pañcāla king Viṣṇumitra (c 1st century B C)³⁹ According to some scholars the deity is represented on a coin of Huviṣka (2nd cent A D) with the legend Oosna⁴⁰

Vāsudeva the central figure of Bhāgavatism appears to have been a human being and a leader of the Vṛṣṇi clan who lived in the Mathura region. Possibly for the significant services that he rendered to the community, he received special adoration and was ultimately deified as a god. But Vāsudeva was not the only hero of the tribe. It has been seen above that Saṁkarṣaṇa, another celebrated personality too was highly honoured and respected. The Morawell inscription of the time of Śoḍāsa records the construction of a stone temple by a lady named Tosa where images of *pañcavīras* (five heroes) belonging to the Vṛṣṇi clan were installed.⁴¹ Read with a passage of the *Vāyupurāṇa* it becomes clear that these five heroes were Saṁkarṣaṇa Vāsudeva Pradyumna Anuruddha and Samba.⁴² From the *Vāyupurāṇa* it becomes further evident that these heroes were originally of *manuṣyaprakṛti* i.e. human beings, but afterwards attained godhood. For some reasons, not exactly known, Samba lost his exalted position but others continued to receive the obeisance of their followers. It is noteworthy that these heroes are not only said to have belonged to the same clan of the Vṛṣṇis, but were also, according to the Purāṇas related to each other. Saṁkarṣaṇa is the elder brother of Vāsudeva, Pradyumna is the son of Vāsudeva by his wife Rukmiṇī. Samba is another son by his wife Jāmbavatī and Anuruddha is the son of Pradyumna. Vāsudeva however was the pivotal figure and most important of all. According to the Pañcarātra texts which are assignable to the Gupta and post Gupta periods, Vāsudeva was the one great god (*para*) and other heroes typified his different aspects. Thus while Vāsudeva signifies the six qualities of *jñāna bala vīrya aiśvarya śakti* and *tejas*, Saṁkarṣaṇa stands for *jñāna* and *bala*, Pradyumna for *aiśvarya* and *vīrya* and Anuruddha for *śakti* and *tejas*. The *vīra* concept thus was transformed into *vyūha* or emanated concept which became one of the important tenets of Vaiṣṇavism.

When this transformation took place in the realm of Vaiṣṇava philosophy is difficult to determine. The fact that *vyūhavāda* is not mentioned in the *Bhagavadgītā* is significant in spite of the fact that there are some early sculptures assignable possibly to the 2nd century B C where the four Vṛṣṇi heroes are plastically represented. In one of these hailing from Mathura, the central figure is crowned Vāsudeva, and other forms project from his body.⁴³ The Nārāyaṇīya section of the Śāntiparva also contains hints about the *vyūha* form in connection with the cosmic god Nārāyaṇa⁴⁴ but as pointed out earlier this portion of the *Mahābhārata* might have been composed at a comparatively later period.

According to Pañcarātra the devotees worship their lord Śrī Bhagavan, in five *rupas* (forms)—*para vyūha vibhava*, *antarātmīn* and *arcā*. The *para* form is Vāsudeva,

the primeval cause of the manifested world. The *vyāha* is explained above. In the *vibhava* he appears as *avatāra* (descent, incarnation). The idea of *avatāra* has been expanded in the *Bhagavadgītā* with exemplary precision, clarity and beauty. Addressing Arjuna Kṛṣṇa says that though both of them have passed through many births, He remembers them all, but the former does not remember. Though birthless and deathless and the Lord of all, He manifests himself through His own *Yogan-śyā* (divine potency), keeping His *Prakṛti* (Nature) under control. Wherever, righteousness is on the decline, and unrighteousness is in the ascendant, He bodies Himself forth. For the protection of the virtuous, for the extirpation of the evil doers and for establishing *Dharma* (righteousness) on a firm footing, He is born from age to age.⁴⁸ Gradually, the idea of giving this conception into form and multiplying the number of such incarnations came up. Some of the anecdotes contained in the later Vedic literature were utilised to give shape to these ideas. The *antaryāmin* form can be traced in the *Bṛhad Āraṇyaka Upaniṣad*. The idea is also explained in a nutshell in the *Bhagavadgītā* where Śrī Bhagavān declares that He is the Universal self seated in the heart of all beings.⁴⁹ In another passage he informs Arjuna that Īśvara (God) abides in the heart of all creatures, causing them to revolve according to their *karma* by His illusive power seated as those beings are in the vehicle of the body.⁵⁰ In *arca* form he is an idol, *Śrīṅgraha* fit to be worshipped.

Literary, epigraphic and numismatic evidences as well as extant artistic remains clearly indicate that in the Gupta and post Gupta periods there was remarkable flourish and expansion of Vaiṣṇavism. Some of the Gupta emperors were worshippers of Vāsudeva Viṣṇu and described themselves as *paramabhāgavata*. Bhagavan Viṣṇu has actually been represented in some of the coins of this period as *Cakravikrama*.⁵¹ The Viṣṇu inscriptions of the Gupta period are spread over a vast expanse of the country and amply bear the evidence of the popularity of the cult. The Susunia Rock inscription from Dist. Bankura, West Bengal (c. 4th cent. A.D.) records the evidence of the worship of Viṣṇu as *Cakrasvāmin*.⁵² Another inscription of King Candragupta (c. 4th cent. A.D.) from Meharauli, near Delhi mentions that a pillar was raised in honour of Viṣṇu at Viṣṇupāda hill.⁵³ The Vakaṭaka and some of the Kadamba and Pallava grants of this period start with the expression *jitam Bhagavatā*. The Baigram copper plate inscriptions (5th cent. A.D.) hailing from the district of Bogura, Bangladesh, speak of the worship of god Govindasvāmin a form of Viṣṇu.⁵⁴ The Mandasor Stone inscription (5th cent. A.D.) starts with invocation to thousand headed *puruṣa* who is none other than Viṣṇu Nārāyaṇa.⁵⁵ The Bhitari Pillar inscription of the time of Skandagupta⁵⁶ refers to the installation of an image of Śārangin Viṣṇu. The Barabar Hill cave inscription of Anantavarman and the Khoh Copper Platters of Jayanatha Śarvanātha and Śaṅkhaśobha assignable to 5th-6th century A.D. are Vaiṣṇava in character.⁵⁷ A Valabhi inscription of the 8th century A.D. refers to Muradvit Viṣṇu.⁵⁸ A number of terracotta seals recovered from such sites as Basarh, Bhitia, Ahiccatra, Rajghat, Paharpur etc. belonging to this period depict in relief Viṣṇu's emblems or legends referring to Viṣṇu.⁵⁹ Among the architectural and artistic remains of this period particular mention may be made of the Rock cut cave of Udaygiri, Dt. Vidisha of the temples and sculptures found at

Deogarh, Badami, Mamallapuram, Paharpur, Mathura Sarnath and Ellora Viṣṇu has been represented in these artistic works in various forms. Various mythological stories which grew around his personality also find a distinct place in the plastic art.

To this period may be attributed a number of Vaiṣṇava works, Purāṇas and critical texts on Bhāgavata and Pāñcarātra. Some of the works like *Jayākhya Saṁhitā*, *Sātvata Saṁhitā* etc. were either composed or took final shape. Texts like *Ahīrbudhīya Saṁhitā Pādma Tantra* or *Nārādīya Pāñcarātra* critically discuss various Vaiṣṇavite ideas and their interaction on *vyūha* and *avatāraśāstras*. It is to this period that one witnesses the merger of the goddess Śrī or Lakṣmī with the cult of Viṣṇu. The Purāṇas as well as some of the epigraphs mention her as Viṣṇu's wife. The *Sāṁkhya* doctrine of *Purusa* and *Prakṛti* possibly influenced this conception.

Something now should be stated about the icons of Vāsudeva Viṣṇu Nārāyaṇa. The earliest representations of Vāsudeva along with Saṁkarsaṇa appear on the coins of Agathocles as referred to above. A fourfold stone image hailing from Bhiti and now in the Lucknow State Museum stylistically assignable to the 1st cent. B.C. may be an early representation of the emanatory forms of Vāsudeva.⁸⁷ Not much later in date may be the Viṣṇu of Mathura where Vāsudeva is represented as a crowned god with other emanations projecting from his body as briefly noted above. Another early representation of Vāsudeva comes from Devangarh Gaya, where he appears in conjunction with Balarāma and Ekānathāśā. Now housed in the Patna Museum the sculpture appears to be a product of the Kusāṇa period.⁸⁸ References to representations of Viṣṇu in the coins of the early centuries of the Christian era have already been made above. Some of the very early representations of Viṣṇu are to be noted in the Udaygiri caves of Vidisha which include his four handed standing image holding *śankha cakṛa gadā* and *pādma* and his *anantaśāyī* form. A very large number of Viṣṇu images ranging from 4th to 12th centuries are spread all over the country. Some of these are rock cut, others are in stone in round or carved on walls, located in various temples and other religious establishments. Bronze had been extensively used in a comparatively later period. Paintings of a still later date bristle with the depictions of Viṣṇu and particularly with the story of Kṛṣṇa and his *līlās*. Some of the best specimens of such sculptures and paintings can be seen in the leading museums of India and abroad. A few of these are illustrated in plates I to XII appended to this text.

Various texts like the *Viṣṇudharmottara*, the *Hajasturṣa Pāñcarātra* the *Agnipurāṇa* *Vaikāṇasāgama* etc. written during the above period present elaborate descriptions of Viṣṇu images. The images which are said to be *dhruva vera* are classified into four sections *yoga bhoga*, *vīra* and *abhicārika*. These again are subdivided as *sthānaka* (standing), *āsīna* (seated) and *śayana* (recumbent). The *sthānakas* are found in largest numbers. The *śayana* showing Viṣṇu reclining on *Śeṣanāga* is a very popular form in South India.

The manner in which *vyūha* forms were represented require to be particularly mentioned. The four *vyūhas* which existed in the beginning were multiplied into twenty four numbers in later ages. To represent the four original *vyūha* forms the god holding the usual four *āyudhas* of *śankha* etc. came to be depicted with four heads, having the

human face at the centre, lion face at the right, boar face at left and demon face at the back. While the human face stands for Vāsudeva, the lion stands for Saṅkarsapa the boar for Pradyumna and the demon for Aniruddha. These forms were very popular in Kashmir and other adjoining Himalayan territories. Of the twentyfour varieties of the *vyūha* the differences are to be recognised by the different arrangements of the usual four *āyudhas* in the hands of the deity. None of these images however can be placed before the post Gupta period.

The *avatāra* forms of Vasudeva Viṣṇu are represented in numerous specimens. The number of *avatāras* vary according to different texts but a popular view which was widely accepted in the Gupta and post Gupta period brought the number into ten only, though there was lack of unanimity regarding the inclusion of certain later *avatāras*. According to the *Gitagovinda* of Jayadeva (c. A.D. 1200) they were Fish, Tortoise, Boar, Man, lion, Dwarf, Rama, Bhārgava, Rāma, Dāśarathī, Rāma, Haladhara, Buddha and Kalkī. The fact that Buddha too came under the orbit of *avatāraśāstra* shows the comprehensive nature of the *bhakti* cult. One of the earliest representations of the *avatāras* can be found in the Udaygiri caves, Vidīṣha where the Varaha, Nṛsiṃha and Vāmana are depicted. The Daśavatāra temple of Deogarh also belonging to the Gupta period represents the unique figure of Nara-Narāyaṇa, who was included within a larger list of *avatāras*. Other important sites which contain plastic representations of various Viṣṇuīte incarnations include Garhwa near Allahabad, Badami and Mahabalipuram in South India. Various events centering round the life of Kṛṣṇa are also presented in sculptures which can be described as *Kṛṣṇāyana* reliefs. Some of the notable depictions hail from Mandor, dist. Jodhpur, Paharpur, Dt. Rajshahi, Bangladesh and Bishnupur, Dt. Bankura, West Bengal.

A brief account of the history and development of the Vaiṣṇavism has been given above mainly on the basis of North Indian sources. But Vaiṣṇavism flourished in South India as well and that too from a very early period. It has already been noted that the Nanaghat inscription of Naganikā refers to the worship of Kṛṣṇa and Balarama. Another inscription of Gautamiputra Śrī Yajña Śatakarni which was found in the Chinna village indicates that the faith flourished in the Krishna district in the second century A.D. The Calukya king Mangaleśa who lived in the sixth century A.D. was a *parama bhāḡavata* and the bas-reliefs of this period at Badami depict Kṛṣṇa and other deities of the Viṣṇuīte pantheon. Samudragupta during his conquests of South India met a king named Viṣṇugopa of Kāñcī. The *Silappadī Kāram* and several other early Tamil literatures also record the popularity of the worship of Balarama and Kṛṣṇa.

There are reasons to believe that some of the early Pañcarātra texts were written in South India. It is almost certain that the *Śrīmad Bhagavata*, one of the most important Vaiṣṇavite texts, was composed in the South as evident from some of the verses contained in the work itself.⁵² This Purāṇa amply testifies to the popularity of the worship of Narayana in the Dravīḍa country.

The early devotees and preachers of the Vaiṣṇava faith in South India were the Ālvārs who composed large number of devotional songs in praise of Narayana Kṛṣṇa, his early *avatāras* particularly Trivikrama and Rāma. They were aware of the

principal Purāṇas and worshipped images in the ancient temples of the South. The Vaiṣṇava tradition records the names of twelve Ālvārs, "those who are immersed in devotion to or love of God." The dates of Ālvārs are not known for certain. The period ranging from 4205-2706 B.C., traditionally assigned to the early Ālvārs does not stand scrutiny. Since the last of these lived in or around the 8th century A.D., the earlier ones might have lived in the early centuries of the Christian era. They came from both sexes. One of the female saints regarded herself as a *gopī* and her songs are full of devotional ecstasy. The Ālvārs composed more than four thousand lyrics which were collected together by Nāthamuni. The songs had a unique emotional appeal which helped in popularising Vaiṣṇavism among the people of the South.⁶⁰

The Ālvārs were followed by the Ācāryas who represented the intellectual side of the Tamilian Vaiṣṇavism. The earliest of them Nāthamuni has been referred to above. He lived in the town of Śrīrangam. He was the author of a book named *Nyūḍātāiva* which was written from the point of *Viśiṣṭādvaita* school. But the real founder of this school was Yāmunācārya who wrote a number of books named *Siddhītraya*, *Īgamapṛamāṇya*, *Glārihasaṅgraha* etc.

The greatest of the Vaiṣṇava Ācāryas was Rāmānuja, who lived in the 11th century A.D. He refuted the doctrine of *advaitavāda* preached by Śaṅkara and propounded qualified monism, which believed in *cit*, *act* and *īvara* (individual soul insensate world and Supreme soul). He was eager to spread the doctrine of *bhakti*, and to propagate his ideas travelled throughout India. After the death of Rāmānuja the Vaiṣṇavas gradually divided themselves into two sects. Though both believed in the principle of *śaraḍgati*, the Vāḍakalais placed faith in the Vedas and the *Glā* and considered that following the texts contained therein by performing *karma* one could reach *mokṣa*. The other one Tenkalais believed in *Prabandhakas*, also called Tamil Vedas and considered that self effort was unnecessary for self realisation. The difference in the attitude of their approach to God has been very lucidly explained by an allegory. According to Vāḍakalais a devotee is comparable to a monkey babe who clings to the mother monkey. When the latter springs from one tree to the other the babe does not fall, because he closely grasps the mother. A devotee has to hold the *Īvara* in the same manner if he is to attain the *mokṣa*. The Tenkalais are of the opinion that a devotee should be like a kitten, who does not make any effort to hold the mother and remains aloof, nevertheless depending entirely upon her. The mother cat takes the kitten wherever necessary by grabbing the latter with her mouth. A devotee should thus surrender himself completely to the God to attain *mukti*, and the latter of His own accord, would take entire charge of the former to free him from worldly bondage. These two main sects were further divided into many by the 14th century A.D. During this long period when the Ālvārs and the Ācāryas were emphasising upon the literary aspects a large number of temples and sculptures sprang up all over the South. A very popular form of Viṣṇu worshipped and adored was his *anantaśayin* form, known as Ranganāthasvāmī. Unlike North India the South was free from many extraneous cultures and racial influences as a result of which Vaiṣṇavism developed and flourished there in a more orderly manner.

Among the Ācāryas who followed Rāmānuja, Rāmānanda occupies a place of distinction. He did not believe in casteism and preached his doctrine among the so called low caste people. He spent a considerable part of his life at Varanasi. He was the founder of the Ramaite sect which considered Rāma as *iṣṭadevatā*.

While the founders of Śrī Vaiṣṇava sect wanted to refute the arguments of Śaṅkara by their *viśiṣṭādvaita* theory, Madhva or Ānandatīrtha and his disciples attempted to demolish the *advaitavāda* by pure *dvaitavāda*. Madhva was born in the South Kanara district and lived in the thirteenth century A.D. He considered God as wholly different from *jīva* and *jagat* and believed that the relation between God and his devotees was like that between master and his servant. By remaining devoted to God and worshipping Him, a *jīva* can become like God.

Among the luminaries in the field of spreading Vaiṣṇavism in Northern India Nimbārka occupies a very important place. He appears to have been born shortly after the death of Rāmānuja. Though hailing from the South, he lived mostly in Vrindavan and spread his doctrine in that region. Founder of a school supporting *bhakti*, he summarised his preachings in his book entitled *Siddhāntaratna* which is known as *dvaitādvaita*. He felt that God, the soul and the world were identical yet distinct. He thus supports monism and pluralism at the same time. He accepted the doctrine of Kṛṣṇa and Rādhā. According to him Rādhā was not only the mistress of Kṛṣṇa but his eternal consort who lived with him in *goloka* (Superior heaven).

The early part of the 16th century witnessed two great exponents of Vaiṣṇavism. One of these, Vallabhācārya, originally hailing from the South, later migrated to Northern India and spent his life mostly in or around Varanasi, Mathura and Vrindavan. He was, though not the founder, the most distinguished propagator of the Rudra school which believed in the *śuddhādvaitavāda*. In due course the community adhering to the faith of Vallabhācārya developed the theory of *puṣṭimārga* or the path of divine grace. According to this school Kṛṣṇa is the highest Brahman and joy. The followers of this sect believed that the attainment of liberation could be had by following a path of wellbeing or comfort and a *jīva* should not therefore deprive himself of the pleasures of life.⁶¹

Another celebrated exponent was Śrī Caitanya. His earlier name, before he became a *śaṅyāsī*, was Viśvambhara. He was born in the end of the 16th century at Nabadwip in West Bengal. Vaiṣṇavism was already flourishing in Bengal but he gave it a new character full of vigour, which came to be known as *acintyābhedaḥbheda-vāda* and in which there was a compromise between Vedantic *advaitavāda* and devotional *dvaitavāda*. He laid emphasis on the sincere and passionate love for God as the only way for reaching *mokṣa* (salvation). And thus God was Kṛṣṇa who was Bhagavata himself. Like Nimbārka, Caitanya's preachings were centered round Rādhā-vāda and laid stress upon the *Rasapañcādhya* section of the Bhāgavata. The influence of Caitanya's Vaiṣṇavism was immense which brought under this cult a very large number of persons belonging to different sections of the community. He preached his doctrine throughout India including the North and the South but the impact was greatest on the population of Orissa, Bengal and Assam where it was accepted with great enthusiasm.⁶²

Vaisnavism played a significant role in moulding and shaping Indian life through ages. It was a great cementing factor which binded a variety of cultural, religious and social extremes and brought within its fold various local beliefs, deities, habits and customs. At the same time, it did not ignore the thoughts and traditions of the higher life, the subtlest speculations in the realm of religion and philosophy as expressed in the Vedas, Upaniṣads, epics, and other subsidiary Sanskrit works. When there had been differences in the society, due either to internal imbalance or external aggression, it exerted its influence to maintain the unity of the Hindu social order. The idea of *bhakti* and *prasāda* (loving faith and divine grace) the essential element of the faith, no doubt was responsible for coalescing the different trends and ultimately transforming a religion into a way of life.

Vaisnavism influenced the Indian life consciously as well as unconsciously for ages. The penetration had been deep and far reaching. It is not possible to measure accurately the effects on various facets of life. It is however clear that the vitality of this religion even stirred the minds of foreigners as early as 2nd century B.C. and made a positive impact on the thoughts, manners and customs of a large section of the population, as evinced in the epics and the Purāṇas. It gave the country the *Śrīmadbhagavad gītā*, the devotional songs of the Ālvars, the Vaisṇava *padāvalis* of eastern India and the *Rāmacaritamānasa* of Tulasī Das. The cult inspired artistic activities in the field of architecture, sculpture and painting on a grand scale, the results of which can be seen in the vast number and varied types of Vaisṇavite artistic remains spread all over the country. Some of the sculptures like the Varaha of Udayagiri, the Anantaśayin of Deogarh temple, the Silver standing Viṣṇu from Bengal, now in Indian Museum or the Rajasthanī and Pahari paintings which were greatly influenced by Kṛṣṇa traditions can be grouped among the finest artistic products of all times. In terms of human beings it produced Rāmanuja, Caitanya and Tukārāma.

References

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- 2 *XVI* 1, 1, 10
- 3 *Rgveda* 1, 22, 17, 18
- 4 *III*, 1, 2, 6
- 5 *Śatapatha Brāhmaṇa* XIV, 1, 1, 6
- 6 *Svargarohanaparva* VI, 97
- 7 4, 2, 88
- 8 *Arch. Surv. Ind. A.R.* 1908, 9, p. 126
- 9 Rapson E.J., *Catalogue of the Andhra Dynasty, the Western Kshatrapas, the Traikutaka Dynasty and the Bodhi Dynasty*, pp. 198-202
- 10 *Mbh.* V, 49, 2, 22
- 11 *Mbh.* VII, 200, 57, 58
- 12 *Mbh.* XII, 334, 9, 10

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- 14 *Mbh* XII 336 27-55
- 15 Raychoudhuri H C , *op cit* p 132 ff
- 16 XII, 3, 4, 1
- 17 XIII, 6, 1
- 18 X, 90
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Abbreviations

- 1 Arch Surv Ind, A R —Archaeological Survey of India, Annual Report
- 2 Ep Ind —Epigraphia Indica
- 3 Corp Ins Ind —Corpus Inscription Indicarum

श्रीगुरु-तत्त्व

प्रो० कल्याणमल लोढा

भारतीय अध्यात्म परम्परा में पाँच तत्त्व अनन्य हैं श्री प्रणव तत्त्व, श्रीगायत्री तत्त्व, श्रीगुरु तत्त्व श्री शक्ति तत्त्व व श्री मन्त्र तत्त्व । प्रस्तुत निबन्ध में श्रीगुरु तत्त्व का ही विवेचन किया गया है जिसका मुख्य आधार योगशास्त्र व तन्त्र-साधना है ।

भारतीय संस्कृति, दर्शन, अध्यात्म धर्म और साधना परम्परा में गुरु का अत्यन्त महत्त्व है । जितना नाम और रूप माहात्म्य गुरु को और जितना श्रेयस गुरुतत्त्व को इस देश ने दिया, उतना शायद ही किसी अन्य ने दिया हो । इस देश में जनमें पनपे सभी धर्मों और दर्शनों ने गुरु को सर्वोच्च पद पर प्रतिष्ठित किया और गुरु तत्त्व को ही सर्वोत्तम तत्त्व माना । हिन्दू, जैन, बौद्ध, सिक्ख आदि सभी धर्म सम्प्रदायों में गुरु तत्त्व सदा और सदा शोभस्थ रहा है । वस्तुतः गुरु तत्त्व की पूजा और सम्यक् भीमारा के लिए एक बृहत् प्राय की आवश्यकता है, जिसमें उसके सभी रूपों और पक्षा का विस्तारपूर्वक विवेचन हो सके । भारतीय संस्कृति, साहित्य और साधना की यह अनन्य विशेषता है कि सभी चित्तक, दार्शनिक, कवि कलाकार और साधक सब पूव गुरु प्रणति, बदना और स्तवन से ही अपना पय निर्धारित करते हैं । इसी कारण गुरुस्तवन, स्तोत्र, प्राथना, स्मरण आदि भारतीय वाङ्मय की अगुल सम्पत्ति है । श्रीभगवत्पाद दाकराचाय का श्रीगुरुपिटक स्तोत्रम् तो अत्यन्त प्रसिद्ध है —

न भोगे न योगे नवा बाजिराजी न कतामुखे न वित्तेषु चित्तम्

गुरोरग्निर पद्मे मनश्चेन लग्न तत किम, तत किम तत किम् तत किम

भारतीय साधना और अध्यात्म-परम्परा में भगवत्तत्त्व की प्राप्ति के लिए, या जीव और ब्रह्म के ऐक्य बोध के लिए, गुरु ही एक मात्र साधन है । अतः उसकी सर्वोच्चता और अनिर्वायता स्वतः सिद्ध है । यही कारण है कि पुराणों, ब्राह्मण ग्रन्थों, उपनिषदों दर्शन शास्त्रों और तन्त्रग्रन्थों में गुरु तत्त्व की सर्वोपरि स्थान दिया गया है और उसे ब्रह्मा विष्णु एव शिव का साक्षात् स्वरूप कहा है— गुरु साक्षादादिनारायण पुरुष' (महानारायणोपनिषद्)^१ तन्त्र और योग शास्त्र में तो गुरु के बिना अध्यात्म और साधनाराग्य में प्रवेश ही नहीं किया जा सकता । साधना प्रणाली इष्ट प्राप्ति और योग सिद्धि के लिए गुरु ही सब सामर्थ्यवान् सिद्ध पुरुष है । यहाँ यह स्मरण रखना चाहिए कि वैदिक युग से मध्य और आधुनिक युग तक श्रीगुरु भाव और श्रीगुरु तत्त्व का जो विकास हुआ है, वह भी अपने में हमारी सांस्कृतिक और आध्यात्मिक परम्परा का एक विशिष्ट और महत्त्वपूर्ण अंग है । प्राचीन युग में गुरु का अर्थ और प्रयोजन आज के सामान्य अर्थ और प्रयोजन से सदा भिन्न था । वह शिक्षादाता से अधिक जीवनदाता और मोक्ष प्रदाता था । वस्तुतः गुरु अनेकाय-बोधक शब्द है जो सज्ञा और विशेषण दोनों रूपों में, प्रयुक्त होता है । इस एक शब्द से भारतीय विद्या धर्म, दर्शन और अध्यात्म परम्परा का सदाही चित्र सामने आता है यही कारण है कि कोप-ग्रन्थों में

इसके अनेक और व्यापक अर्थ एवं पर्याय दिए गए हैं।² व्यक्ति, समाज और राष्ट्र, तीनों के सब क्षत्रीय विकास और उत्थान की आधार-शिला ही गुरु था। गुरु का चरित्र व उसका अनुकरणीय आदर्श जीवन का एक ऐसा आलोक स्तम्भ था, जो सभी का पथ प्रशस्त करता हुआ निःशेष की प्राप्ति का स्वतः प्रमाण बनता था। वैदिक मन्त्रों से ही गुरु और गुरुकुल विकसित हुए। सूत्र-युग में उसका एकाकी व्यक्तित्व भी मायम होने लगा। पान परम्परा और विद्या राशि को अधुण्य रखना ही गुरु का लक्ष्य था। परवर्ती काल में तो अनेक गुरुकुल बने, जिनका भारतीय सस्कृति की चतुर्दिक समृद्धि में महत्वपूर्ण योगदान रहा। आगे चलकर इस परम्परा का ही विकसित रूप तक्षशिला, नालन्दा, विश्वनाथशिला, बलभी आदि विश्वविद्यालयों में हुआ। शिष्य के सत्कारों को सम्पन्न करना ही गुरु का कर्तव्य था। इसीसे उसे 'वेदादि शास्त्र' का पढ़ाने वाला कहा गया। मनु ने तो वेदादि के ज्ञाता और अध्यापक को ही आचार्य गिना।³

गुरुत्व का विकास

विभिन्न धर्मशास्त्रों में आचार्य गुरु और उपाध्याय के संबंध में भिन्न भिन्न मत दिए गए हैं। मनु ने आचार्य को उपाध्याय से भिन्न गिना है—'गुरु वह है, जो सत्कार करता है।' यानवल्क्य ने भी आचार्य के सम्बन्ध में यही मत दिया है (यानवल्क्य स्मृति, II-१६-१) विष्णुधर्मसूत्र में माता, पिता और आचार्य तीनों को समान रूप से एक कोटि में रखा है—पर मनु गुरु को पिता से भी ऊँचा स्थान देते हैं, क्योंकि वह ब्रह्म जन्म देने वाला है—'ब्रह्म जन्म हि विप्रस्य'। गौतम का भी यही मत है। देवल की सम्प्रति में गुरुणापि सर्वेषां पूज्या पथ विशेषतः विशेष रूप से पूजे जाने वाले ये पाँच हैं—माता, पिता, गुरु, अप्रज और पति। अनेक स्थानों पर पिता के भी आचार्य होने का उल्लेख है। बह्मदारभ्यक उपनिषद् के अनुसार श्वेतकेतु को उसके पिता आरुणि ने ही घर पर पढ़ाया था पर महाभारत में घर पर पढ़ने वाले की निन्दा की गयी है (अनुशासन पर्व)। लेकिन सभी गुरु को 'देवमिवाचार्यमुपासीत' (आपस्तम्ब धर्म सूत्र १२-६-१३) मानने के पक्ष में हैं। प्राचीन धर्मशास्त्रों में विद्याध्ययन, विद्या-पद्धति, गुरु, कर्तव्य और शिष्याचरण का भी विशद विवेचन किया गया है। गुरु प्रायः स्थिरवासी थे पर कोई-कोई देश विदेश में घूम घूम कर भी विद्या दान करते थे। बालाकी मायेय मत्स्य, कुरु, पांचाल आदि देशों में गए। विभिन्न धर्म सूत्रों में गुरु तत्त्व और आचार्यत्व की भूमिका का व्यापक विवेचन किया गया है, जो एक और हमारी शिक्षा पद्धति को व्याख्यायित करता है, तो दूसरी ओर हमारी परिपक्व सामाजिक परम्परा और जातीय चेतना का उद्घाटन भी।

अध्यात्म और गुरुत्व

अब हम इस गुरु-तत्त्व को दूसरी दृष्टि से स्थापित और विवेचित करें। भारतीय सस्कृति अध्यात्म और धर्म प्राण सस्कृति रही है। व्यक्ति जीवन और चेतना के मध्य समष्टि जीवन और चेतना का सन्धान ही इसका परम लक्ष्य रहा है। कर्म और पुनर्जन्म में अटूट और अव्याहत विश्वास इसकी विशिष्टता है—अपूर्णता में पूर्णता की प्राप्ति ही उसका उद्देश्य है। इसीलिए परवर्ती काल में गुरु को भगवान का ही समवर्ती स्वीकार किया गया।⁴

इस सामाग्य परिचय से ही गुरुत्व का पूर्ण महत्त्व और वैशिष्ट्य नहीं समझा जा सकता। वस्तुतः गुरुत्व हमारी घाघना राज्य की भी अतुल सम्पत्ति है, जिसके बिना न तो उसके भाग का पान ही हो सकता है और न उसकी प्राप्ति ही। यही उसका प्रवेश द्वार है और गुरु ही उसके रक्षक। ऋग्वेद—२२३-१५ में देवगुरु बहस्पति के लिए ऋचा है—

गृहस्पते अति यदयो अर्हाद्युमदविभाति क्रतुमज्जनेषु
यदोधच्छवस ऋतप्रजात तदस्मासु द्रविण घहि चित्रम

भगवत्तत्त्व, इष्टतत्त्व और गुह्यतत्त्व अभिन्न है। अवरोह की स्थिति में भगवत्तत्त्व इष्टतत्त्व और गुह्यतत्त्व का क्रम रहता है और आरोह में गुह्यतत्त्व इष्टतत्त्व और भगवत्तत्त्व का। ब्रह्म चतुष्टय में आनन्दमय महासत्ता रूप है—विश्वात्मक और विश्वातीत। सृष्टि, स्थिति और सहार उसकी ही शक्ति का फल है। जीव उसी का अंश है, पर मायावरण से वह आत्म विस्मृत होकर अपने को उससे भिन्न और पृथक् समझता है। इस आवरण और अज्ञान के अपसारित होने पर यह भ्रम और भेद नष्ट हो जाता है। माया ही ब्रह्म की आवरण कारिणी शक्ति है व उसीकी विधायिनी शक्ति है सृष्टि, स्थिति और सहार। इष्ट नित्य सिद्ध सर्वव्यापी भगवत् सत्ता का ही आशिक स्वरूप है। इष्ट सत्ता अश्रय भाव है और भगवत् सत्ता अश्रय भाव।⁵ इष्ट की सत्ता भगवत् सत्ता से पूर्णतः अभिन्न और अविभक्त है। परमात्मा ही परम इष्ट है। वे गभीरता में भी परम हैं और व्यापकता में भी। यही उनका भूमा तत्त्व है। इष्ट से ही हमारी समस्त इन्द्रिय, मन, बुद्धि और आत्मा को पूर्ण पूर्णता साधित होती है। इष्ट-तत्त्व अक्षय का सक्षय रूप है। हमारी इच्छा और अभिलाषा का विषयीभूत नाम ही इष्ट है। श्रीगुरु ही हम इष्ट सिद्ध करते हैं—उनके द्वारा ही हम इष्ट का गठन और आकृति विधान कर सकते हैं। परमेश्वर से अनुग्रह प्राप्त जीव-मुक्त अधिकारी पुरुष ही गुरु है जो जीवन का पशुत्व दूर कर उसके सत्त्वत्व, सत्त्वत्व और शिवत्व प्रदान करने की सहज सामर्थ्य रखता है। शक्तिरूपी भगवदिच्छा से गुरु लाभ होता है। जिस अनुपात में साधक का मायावरण नष्ट होता है उसी परिमाण में इष्ट ग्रहण का सामर्थ्य-लाभ भी। गुरु ही कल्याणवत् इष्ट का प्रदर्शन व इष्ट प्राप्ति का प्रधान करता है। 'गिरति अज्ञान इति गुरु'—गुरु ही अज्ञान रूपी अधकार दूर कर सकता है। शिष्य की इष्टि, प्रकृति और उसके संस्कारानुसार ही गुरु शिष्य को अनुरूप इष्ट प्रदान करता है। इस प्रकार भगवत्तत्त्व इष्टतत्त्व और गुह्यतत्त्व—तीनों मूलतः अभिन्न हैं।⁶ शिष्य के चित्त को शांत कर विशुद्ध सत्त्व में प्रतिष्ठित करना ही गुरु का काम है। शिष्य सत् शक्ति प्रधान, गुरु चित् शक्ति प्रधान और इष्ट आनन्द शक्ति प्रधान है। भगवत्तत्त्व में इन तीनों का पूर्ण सामञ्जस्य और समन्वय होता है और वही उसका सच्चिदानन्द रूप है। गुरु भगवान की चित् विभूति है—उसकी अनुग्रह शक्ति। शिष्य के दुःख के भीतर वह पहले नित्य आनन्द भाव भरकर तदनन्तर भगवत् स्वरूप का साक्षात्कार करता है—यही से स्वभाव सीला का प्रारम्भ होता है—

‘इष्ट देवो स्वरूपो य सच्चिदानन्द विग्रह

भुङ्को बुद्ध प्रमुक्तश्च गुरुरादश मानव 7

शिष्य का स्वभाव ही इस गुरु रूपा या भगवद्-अनुग्रह का कारण बनता है—‘शिष्य प्रत्येक बोधस्य कारणम्।’ गुरु शिष्य को इष्ट देह, सिद्ध देह या दिव्य देह प्रदान करता है। अतः गुरु तत्त्व इष्ट-तत्त्व से भी अधिक महत्त्वपूर्ण है। प्रत्येक भक्त, साधक, योगी और दार्शनिक गुरु को ही सर्वाधिक महत्त्व प्रदान करते हैं—गुरु प्रसादेन चिदात्मा लभ्यते सदा।⁸ इष्ट केवल चिन्मय है, पर गुरु चिन्मय और क्रियात्मक दोनों। गुरु इष्ट की स्वरूप रक्षा के साथ साथ स्वरूप प्रतिष्ठा भी करता है। उसे प्रकृत दण्ड रूप में स्थित करके आत्म-साधन की प्रसूति से इष्ट का आत्म व सत्त्व दिव्य ध्यान कराता है। गुरु साक्षात्कार ही इष्ट साक्षात्कार है। यही कारण है कि तत्त्वज्ञान के लिए, साधना राज्य में सिद्धि लाभ और योग में समाधि के लिए गुरु की अनिवार्यता पर सर्वाधिक बल दिया गया है। पुराणों में गुरु के बिना ब्रह्म ज्ञान असम्भव बताया गया है। स्कन्द-पुराण की गुरु-गीता तो प्रसिद्ध है ही। शिव, विष्णु, कूर्म, कालिका, धीमद्भागवत् आदि में गुरु-तत्त्व को सर्वोत्तम रूप में स्वीकार किया गया है। ब्रह्माद-पुराण के अनुसार—

मनुष्य चमणावद साक्षात्परशिव स्वयम्

सच्चिदानुग्रहार्थं गुरु पयतिस्थितो

अग्निनेत्र शिव साक्षादवतुर्बहिरच्युत
अवतुर्बदनी ग्रह्या धीगुरु कथिते त्रिये ७

इन सबका उद्घोष है कि 'सर्वदेवमयो गुरु'। उपनिषदों का भी यही कथन है। कठोपनिषद के अनुसार

न नरेणावरेण प्रोक्त एष सुविज्ञेयो बहुधा चिन्त्यमान

अन्यप्रोक्ते गतिरत्र नास्ति अणोयान् ह्यतव्यमणुप्रमाणात् १ २ ८

उपनिषदों के तरवान या भगवत् सत्ता की परमता के ज्ञान के लिए, मानव जीवन की उन अपार गहराइयों के भीतर अगुष्ट रूप में गुह्यमान उस परम सत्ता के बोध के लिए गुरु ही एक मात्र सफल साधन है। मुक्तोपनिषद में ऋषि कहते हैं —

परीक्ष्य लोकात्कम चितान्द्राह्मणो

निर्वेद माया नास्त्यकृत कृतेन

तद्विजानाथ स गुरुमेवाभिगच्छेत्

समित्याणि श्रोत्रिय ब्रह्मनिष्ठम् १ २ १२।

कर्त्तापन के अभिमानपूर्वक सकाम भाव से किए जाने पर कम अहित्य फल को देनेवाले तथा स्वयं भी अहित्य है। अतः जो सबका अकृत्य है और क्रिया साध्य नहीं है, ऐसे नित्य परमेश्वर की वे प्राप्ति नहीं करा सकते। इसीलिए जिज्ञासु वास्तविक तत्त्व ज्ञान प्राप्त करने के लिए हाथ में समिधा लेकर विनय पूर्वक सर्वगुरु की शरण में जाना चाहिए, जो वेदों के रहस्य को जानते हुए परब्रह्म परमात्मा में स्थित हो। इस प्रकार गुरु कृपा से ही परमाथ सत्य या अगम्य का ज्ञान संभव है। इस संबंध में छांदोग्य उपनिषद (७ १४-२) में आचार्य और उपकोशल का वार्तालाप द्रष्टव्य है। तत्र और योग शास्त्र में तो गुरु ही सर्व-सर्वा गिना गया है और उसे परात्पर ब्रह्म के ही समकक्ष गिना है—शिव ही परम गुरु है और गुरु ही साक्षात् शिव—

चैतन्य शाश्वत छात ओमातीत निरजनम्

विदुनादकलातीत तस्मै श्रीगुरुव नमः

नित्य शुद्ध निरामास निराकार निरजनम्

नित्यबोध चिदानन्द गुरु ब्रह्म नमाम्यहम्

एवम्—

यो गुरु स शिव यः शिव स गुरु स्मृतः

उभयोरन्तर नास्ति गुरोरपि शिवस्य च

ब्रह्म गीता भी यही कहती है।¹⁰ गुरु कृपा से ही शिष्य का परम मंगल होता है क्योंकि 'मोक्ष मूल गुरो कृपा'। वही चैतन्य रूप, शाश्वत और नित्य सत्य है।

समस्त अनुष्ठानों की सफलता ही गुरु के सम्यक् ज्ञान पर आधत है। शिव के कूठने से तो गुरु आता है पर गुरु के कूठने से कोई नहीं बचा सकता, इसलिए गुरु शिव से भी अधिक महत्वपूर्ण है,¹¹ स्मृतियों की भी यही मायता है। मनुस्मृति में याज्ञजीवन गुरु-संवा का आदेश दिया है। मध्यकालीन धर्म साधना में गुरु की सर्वोच्च पद दिया गया। सिद्धों और नाथसम्प्रदायों में तो गुरु ही मोक्ष का एकमात्र साधन था। जैन धर्म में आचार्य ही सर्वोत्तम मार्गदर्शक होता था। तिस्लोपा का कथन है कि गुरु कृपा ही परमाथ सत्य को जानने का एक मात्र उपाय है। सरहपा की भी यही भावता थी। जैन ग्रन्थ रत्नकरड आचकाचार में गुरु की ही अहत्त पद देने वाला कहा है। नामदेव हो या कबीर, तुकाराम हो या नानेश्वर तुलसी हो या सूर सभी

भापा के सभी भक्तों और सत्तों ने गुरु को ही परमतत्त्व गिना ।¹² सत्त पानेश्वर ने ज्ञानेश्वरी टीका के १३वें अध्याय में गुरु माहात्म्य, गुरु सेवा और गुरु ध्यान का विस्तारपूर्वक वर्णन किया है और उसे नारायण का ही रूप कहा है । सत्त तुकाराम का एक अभग है —

गुरु चरणी ठेविता भाव
आपोआप भेटे देव
महणुनी गुरुसी भजावे
स्वध्यानासी आणावे ॥

समर्थ स्वामी रामदास ने भी 'दास बोध' में गुरु की महिमा का भरपूर वर्णन किया है । बबीर, दाढ़, मीरा, तुलसी, सूर का गुरु भाव तो प्रसिद्ध है— उसे दोहराना बूया है । तन्नागमों और योगशास्त्र में गुरु को ही परम तत्त्व गिनने की परम्परा आज भी यथावत बनी हुई है । स्वामी मुक्तानन्द ने 'चित्त शक्ति विलास' में जीव दशा को मिटा कर ब्रह्मदशा की प्राप्ति का एकमात्र उपाय गुरु को माना है, जिसके बिना साधक के 'तीसरे नेत्र का उदय' सम्भव नहीं । गुरु ही आभ्यन्तर शक्ति जगाता है । भग्न वेद में परमेश्वरी शक्ति सचरित करता हुआ । योग की शिक्षा, ज्ञान की भरती, भक्ति का प्रेम, कम की निष्कामता और जीते जी मोक्ष देता है ।¹³ स्वामी विवेकानन्द, परमहंस रामकृष्ण की ही उपज थे । पूज्यपाद स्वामी श्रीप्रत्यगात्मानन्द सरस्वती ने जप सूत्रम् में गुरु की अदभुत व्याख्या और वदना की है ।

गुरु की परिभाषा और उसका अर्थ—

विभिन्न ग्रन्थों आगमों और शास्त्रों में 'गुरु' शब्द की अथर्वम्भीर व्याख्या की गयी है । तन्नागव के अनुसार गुरु शब्द में गकार सिद्धिदाता रेफ पापनाशक, उ' वार स्वयम शिव है— यह त्रितत्त्वात्मक गुरु ही सर्वश्रेष्ठ है ।¹⁴ आगमसार तत्र में लिखा है ।

गकारो ज्ञान सप्तस्य रेफ सत्तत्त्व प्रकाश

उकारात् शिव तादात्म्य ददाति गुरु स्मृत

अर्थ ग्रन्थों में गकार सिद्धिदायक, उकार को विष्णु और रेफ को पापहर्ता कहा है । पुन 'गु' मायाविगुण बोधक और 'व' ब्रह्म माया प्राप्ति विनाशक है । एक आचार्य के अनुसार गुणान्दस्त्वधकारोऽस्ति शब्द स्तन्निरोधक अधकारविरोधित्वाद् गुरुस्त्वभिधीयते ।¹⁵ कुछ आचार्य गुरु शब्द को निगुण और सगुण ब्रह्म का पर्याय मानते हैं । ब्रह्मगीता के अनुसार—

परमार्हत विज्ञान रूपयव ददाति य

सोऽयं गुरु साक्षाच्छिव एव न सशय

स्वामी प्रत्यगात्मानन्द सरस्वती ने गुरु को प्रणव का ही प्रतीक गिना है । 'जपसूत्रम्' की यह व्याख्या नवीन ही नहीं अत्यन्त सूक्ष्म और मौलिक भी है— जिस पर आगे विचार किया जाएगा ।

गुरु शब्द की ये परिभाषाएँ और विवेचनाएँ यह सिद्ध करती हैं कि गुरु सामान्य पुरुष नहीं है बरन देवता या उससे भी अधिक पूजनीय व वदनीय है ।

तानागव के अनुसार गुरु की सामान्य मनुष्य समझने वाला मन्त्र को अक्षर और प्रतिमा को शिला समझने वाला नरकगामी होता है ।¹⁶ शास्त्र ग्रन्थों में विभिन्न प्रकारेण गुरु-तत्त्व का वर्णन किया गया है । माता पिता जन्मदाता होने से पूज्य हैं किन्तु धर्माध्यम सिखाने वाला उनसे भी अधिक पूज्य है । वही माता है, वही पिता, वधु सखा चिदा द्रव्य, वही सर्वस्व है । गुरु मुख से निश्चला हुआ प्रत्येक शब्द पूण ब्रह्म का प्रतीक है । वही मन्त्र चतय और मन्त्र सिद्धि देकर नष्ट चित्त को भी ब्रह्ममय बना देता है । मन्त्र देवता और गुरु दोनों अभिन्न

है। गुरु-दत्त मंत्र में इष्ट तत्त्व पूणतः विद्यमान रहता है—भगवान् ही आचार्य रूप में अधिष्ठित होकर शिष्य को सब वधनों से मुक्त कर मोक्ष दान देते हैं। इसी गुरु माहात्म्य के कारण उसकी सेवा, वदना और ध्यान की अवधारणा भी की गई, यहाँ तक कि गुरु के पादोदकम् को भी दिव्य महत्व दिया गया, 'ज्ञान-विज्ञानसिद्ध्यर्थे गुरो पादोदकं पिबेत् गुरु का चरणामृत पीने और सिर पर धारण करने से सभी तीर्थों के अवगाहन का फल प्राप्त होता है क्योंकि वह ज्ञानविज्ञान मिद्वय है। मनु ने शिष्य के इस आचार-विचार और कृतव्य की विशद व्याख्या की है। यावज्जीवन गुरु की सेवा करने वाला निश्चय ही ब्रह्म लोक में जाता है। गुरु सेवा के नियमादि भी सविस्तर विभिन्न ग्रन्थों में दिए गए हैं।

गुरु शिष्य लक्षण एवम् प्रकार—

गुरु के अर्थ और माहात्म्य के अनन्तर अब हमें गुरु के विभिन्न रूपों और भेदों पर भी विचार करना चाहिए। सबसे पहले वंश विचारें। मनु ने ब्राह्मण का ही—गुरु या आचार्य गिना है। उनकी सम्मति में ब्राह्मण और श्रुतिवज्र में अन्तर है।¹⁷ आचार्य वेदविद होकर वेदाध्ययन कराता है—और श्रुतिवज्र अग्निघ्रात पान व अग्निष्टोम आदि या। मनु के अनुसार बालक भी विद्यावान् होने पर आचार्य बन सकता है—उन्होंने अगिरा का उदाहरण दिया है जिसने अपने चाचाओं को भी 'हेलङ्करो' कह कर विद्याध्ययन कराया था। मनु का स्पष्ट कथन है कि वेद विद्या पारंगत ब्राह्मण ही आचार्य बन सकता है अन्यथा नहीं (द्रष्टव्य द्वितीय अध्याय) विभिन्न शास्त्रों ने इस सम्बन्ध में विभिन्न मत दिए हैं। यद्यपि गुरु बनने की प्रधानता ब्राह्मण वर्ण में ही थी पर क्षत्रिय भी गुरु पद पर अभिषिक्त हुए यथा जाक विदेही और अश्व-पति ककेय आदि। जन और बौद्ध परम्परा में सत्पात्री ही गुरु बन सकता है—हिन्दू परम्परा में यह आवश्यक नहीं। सभी शास्त्र इस विषय में एक मत हैं कि सद्गुरु से ही दीक्षित होना चाहिए और इसीलिए सद्गुरु के लक्षण भी प्रचुरता से दिए गए हैं। श्वेताश्वतर उपनिषद् (३ २२ २३) में श्रुति का कथन है कि परम रहस्यमय ज्ञान देने वाले का हृदय विषय वासना से शून्य हो—वह परम शांत हो। उसी के हृदय में ये रहस्यमय अर्थ प्रकाशित होते हैं। मुंडकोपनिषद् (१-२-१३) कहता है कि उन महात्माओं को भी चाहिए कि शरण में आए हुए शिष्य को भोगों से सबंधा बराम्य हो जाने के कारण अविद्या का तत्त्व विवेचन भली भाँति समझ कर उपदेश करें। कूर्म पुराण कालिका पुराण, कल्पतरु आदि ग्रन्थों में गुरु के लक्षण विस्तार पूर्वक देने हुए उस सदाचारी कुशल सब शास्त्राय पारंगत, दयावान्, शील सम्पन्न, दुःख सकल्प, 'परदारोपु विमुख' होना आवश्यक कहा है। छांदोग्य उपनिषद् के अनुसार इस लोक में आचार्यवान् पुरुष ही सत् को जानता है—पाता है (६ १४ २) इसी अध्याय के १६वें सूत्र में मिथया पानी व सच्चे ज्ञानी की पहचान एक दृष्टांत द्वारा बताई गई है। मनुस्मृति आपस्तम्ब धर्म सूत्र १० आदि में गुरु के लक्षण, वस्त्र व्यादि का अच्छा विवेचन किया गया है। मनु का कथन है कि अच्छा गुरु वह है जो दुःखी होकर भी दुःखी न हो, क्रोध बुद्धि से रहित हो, गहिष्ठ वचन कभी नहीं बोले दूसरों को उद्धेग न दे। सम्मान से निरपेक्ष रहकर अपमान की अमृततुल्य इच्छा रखे और अपमानित होने पर खेद न करे। क्योंकि अपमानित व्यक्तित्व ही सुख से साता है, पागता है और सत्कार में विवरण करता है। (मनुस्मृति २रा अध्याय १६१ १६३) सबभुज महान् गुरु त्यागी और तपस्वी ही हुए हैं—हो सकते हैं। वे सभी सासारिक सुख और वैभव की इच्छा नहीं रखते, उसका त्याग करते हैं। परमानन्द स्वरूप आत्मसुख की प्राप्ति ही उनका लक्ष्य है। आपस्तम्ब धर्मसूत्र के अनुसार गुरु के लिए आवश्यक है वह अपने ज्ञान विज्ञान का मुक्त भाव से दान करे, उसे छिपाए नहीं। शिष्य के विद्याभ्यास में निजी कार्यों के लिए बाधा नहीं दे आदि। विष्णु धर्मसूत्र में द्रव्य लेकर विद्यादान देनेवाले को 'उपाध्याय' कहा है, गुरु नहीं (द्रष्टव्य कालिदास यस्यागमं केवलजीविनायै त ज्ञानपथ्य वणिज वदति ' मासविकानिभिनम) तत्रग्रन्थों में गुरु के लग्णों का विभिन्न रूपों में वर्णन किया गया है। गुरु के निम्ननिमित्त सन्धेन प्रायः माय हैं—

शातोदात्त कुलीनश्च विनीत शुद्धवेशवान्
 शुद्धाचार सुप्रतिष्ठ शुचिदश सुवृद्धिमान्
 आश्रमी, ध्याननिष्ठश्च मन्त्रतन्त्रविशारद
 निग्रहानुग्रहे शक्तो गुरुर्लभ्यमिधीयते

कुलाणवन्तन के अनुसार—

श्री गुरु पदमेशानि शुद्ध वेशो मनोहरं
 सबलक्षणसम्पन्न सर्वाविवर्धनोभित
 सर्वांगमायतत्त्वन सवतन्त्रविधानवित
 लोक सम्मोहनवारो देववत्त प्रियदर्शन
 सुमुख सुलभ स्वच्छो भ्रमसंशयनाशक
 इ गिताकार चित्त प्राण ऊर्गपोह विचक्षण 19

गुरु की दृष्टि बाहर रहते हुए भी उसका लक्ष्य अन्तर में होता है— उसे वेदका बोधक, शास्त्र, सबजीवदयाकर स्त्रीधनादिष्वनासक्तो, निश्चयवत्, निद्वन्द्व, सर्वाहम्भाव सतुष्ट, गुण दोष विभेदक, स्वतन्त्रोऽन्त घक्तिमान् आदि कहा गया है।²⁰ गौतमीय तन्त्र में उसे पटचक्र भेदकुशल मन्त्र तन्त्राय चैतन्य कुण्डलिनीपति वेदक माना गया है। श्री बामुदेव ब्रह्मोद्धारसरस्वतो ने 'ब्राह्मणिका' में गुरु को पांच प्रकार के भ्रम और तीन प्रकार के भल का नाश करने वाला कहा है।^{21, 22} सद्गुरु के विपरीत निष्ठा या असद्गुरु के लक्षण भी शास्त्रों में दिए गए हैं। यामल तन्त्र के अनुसार रोगी, पुत्रहीन, वामन, धूर्त, त्रियाहीन, द्वेषी व्यक्ति निष्ठा गुरु हैं। कामाक्षा तन्त्र में सत्कार रहित वदशास्त्र विवर्जित, शुष्कभाषी, क्रूर, दम्भी, खल्वाट, कर्णाघ, क्षयरोगी आदि को असद्गुरु कहा गया है।²³

मुण्डमाला के अनुसार शक्ति यन्त्र से दीक्षित गुरु ही उत्तम है। शारदातिलक के अनुसार पवित्र कुलोत्पन्न, आगम पारदर्शी, जितेंद्रिय, परोपकार निरत व्यक्ति ही गुरु हो सकता है। अत्यंत बालक, बूढ़, पगु, विकलांग हीनांग, कृष्ण गुरु नहीं हो सकता। राघवभट्ट ने सत्कारहीन, भरसरी व्यसनी, कुत्सित व्यक्ति को निष्ठा गुरु कहा है। यागिनी तन्त्र में पिता, भ्रातामह, सहोदर आदि को गुरु नहीं माना है। गणेशविमर्शिनी ने अयोग्य गुरु से दीक्षित होने पर गायत्री मन्त्र के पुनश्चरण से प्रायश्चित्त का विधान दिया है। समर्थ गुरु श्री स्वामी रामदास ने चमत्कार दिखाने वाले को गुरु नहीं माना। उन्होंने गुरु और सद्गुरु का अन्तर भी किया है। गुरु व्यवसायी शिक्षक हो सकता है पर सद्गुरु ब्रह्म ज्ञान का उपदेशक और जीवन ब्रह्म का संयोग कराने वाला वासना में डूबे प्राणी को पार करने वाला है। उसका कमयोगी होना आवश्यक है (हिन्दी 'दास बोध पाचवा दशक पहला व दूसरा समास') सत ज्ञानेश्वर ने ज्ञानेश्वरी टीका के त्रयोदश अध्याय में गुरु के लक्षण देते हुए लिखा है जो बाहर तो अपने कर्मों के आचरण के कारण और अन्दर ज्ञान के कारण उज्ज्वल होता है जिसका अन्तर और बाहर सूर्य के समान तेजस्वी है— बही जानी है— बही गुरु है।

सद्गुरु के इन लक्षणों के साथ साथ सुशिष्य के लक्षण भी शास्त्रों में दिए हैं। मुक्तोपनिषद् (१-२१३) में कहा गया है कि अपनी धारण में आए हुए ऐसे शिष्यों को जो पूर्णतः शांत व निश्चल हो चुकें हो सांसारिक भोगों में सबवा वराभ्य हो जाने के कारण, जिनके चित्त में किसी प्रकार की चिन्ता, व्याकुलता या विकार नहीं रहे हुए हों जिसने अपने मन बुद्धि और इन्द्रियों को भस्मीभारति बस में कर लिया हो विद्यादान करना चाहिए। श्रीमद् भामवत (११८) में लिखा है 'ब्रह्म स्तिष्ठस्य शिष्यस्य गुरोर्गुह्यमप्युत-अर्थात् शिष्य में स्नेह तो गुरु गुप्त से गुप्त रहस्य बता देते हैं। गुरु गाय और शिष्य बद्धा है। सत्

शिष्य वह है जो यम, नियम, आसन, प्राणायाम परायण हो, गुणवान और शीलवान हो, जो मनुष्य शुद्ध मनवाला श्रद्धा, भक्ति विवेक सम्पन्न और सुन्दर शरीरयुक्त, स्वच्छ वस्त्र धारण करने वाला हो वही शिष्य होने के योग्य है।

शरीरथ प्राणाश्च सदगुरुभ्यो निवेद्य च

(गुरुभिः शिष्यते नित्यम् स शिष्याभिधीयते)

अर्थात् तन, मन, धन और प्राणों का समर्पण कर जो योग सीखता है— वही शिष्य है। विद्यावृत्त, यानवत्स्य, मनु सभी ने शिष्य के लक्षण एवं कर्तव्य बताया हैं। गौतम ने शिष्य की दिनचर्या तक निर्धारित की है। मनु ने उसके आधार पर व्यवहार का विवेचन किया है। यानवत्स्य के अनुसार गुरु का उच्छिष्ट भोजन भी शिष्य को करना चाहिए। शिष्य के लिए गुरु का नाम लेने के पूर्व श्री, आचार्य, 'महर्षि' आदि का प्रयोग अनिवार्य बताया गया है।²⁴

समय गुरु श्री स्वामी रामदास (दासबोध-तीसरे समास) और सत ज्ञानेश्वर ने ज्ञानेश्वरी (१३वा अध्याय में) शिष्य के लक्षणों का विस्तार से विवेचन किया है। इसके विपरीत असत शिष्य को—

दुष्टवशोदभव दुष्ट मुणहीन निरूपितम्

परशिष्यश्च पालहपण्ड पठितमानिनम्

हीनाधिकविकलाग विकलावयवारत्तिसम्

पगुमघञ्च बधिर मलिन व्याधिपीडितम्²⁵

कहा गया है। जो 'स्वकलेशवादिन' स्वात्मवन्धकम् जिह वोपस्यपर अकारणद्वेपह्लासकलेयकोधादिकारिणम्' हो वही निच शिष्य है। गुरु के लिए यह आवश्यक है कि दीक्षित करने के पूर्व शिष्य की कुछ समय तक परीक्षा करे और तदनंतर उसे दीक्षा दे।

गुरु और शिष्य विवेचन के साथ हमें गुरुओं के विभिन्न रूपों और प्रकारों को भी देख लेना चाहिए। सामान्यतः तत्र शास्त्रों में चार प्रकार के गुरु बताए गए हैं— गुरु (उपदेष्टा गुरु) परमगुरु (मन्त्रब्रह्मा ऋषि) परमेश्वरी गुरु (जिससे मन्त्र अभिव्यक्त होता है) और परात्पर गुरु (अनादिनाथ महाकाल)²⁶। नाम चिन्तामणि ने द्वादश प्रकार के गुरु बताए हैं— छातुवादी, चयन, अनुग्रह, पारस, कच्छप, चन्द्र, दण्ड, क्षायानिधि, नादनिधि, कौंच और सूर्य। इन सबकी अपनी अपनी विशेषताओं का भी निरूपण किया गया है। कुलागम के अनुसार प्रेरक, सूचक, वाचक, दशक, बोधक और शिक्षक भेद हैं, जिनमें बोधक सर्वश्रेष्ठ है। श्री समय स्वामी रामदास ने मन्त्रगुरु, यन्त्रगुरु, राजगुरु, कुलगुरु, विद्यागुरु आदि १३ प्रकार के भेद किए हैं, फिर स्वप्न गुरु दीक्षागुरु प्रतिमागुरु आदि। पर दीक्षा देने वाला इन सबसे अलग सदगुरु ही है। सतमत में चार गुरुओं का उल्लेख मिलता है— पारस गुरु, दीपकगुरु मलयगिरि गुरु और भृगीगुरु। (कबीर ने भृगी गुरु को ही श्रेष्ठ गिना है— हमारे गुरु बड़े भृगी, यो कबीर ने सदगुरु का ही गुणगान किया है— सतगुरु की महिमा अनन्त' योग पद्धति और शास्त्र में शिव को ही परम गुरु गिना है।²⁷

दक्षिणामूर्ति और उसका महत्त्व

दक्षिणामूर्ति शिव का ही एक रूप है। तत्त्वज्ञान का सुगम और सरल उपदेश देने के लिए ही शिव ने यह अवतार लिया। ज्ञान को ही दक्षिणा शब्द से अभिहित किया गया है। शिव को, जो परमगुरु है, जानने का साधन ज्ञान है। दक्षिणामूर्ति का एक और अर्थ सुन्दर मूर्ति भी है। उसके इसी परम सौंदर्य के लिए दक्षिणामूर्ति के ध्यान का भी विधान किया गया है। शिव की यह दक्षिणामूर्ति चार प्रकार की मानी गयी है— बीणाघर, योग ज्ञान और व्याख्यान।²⁸

इन विभिन्न रूपों का विभिन्न महत्त्व है। जगन्नाथपुरी काशी व भिष्णु कांची आदि स्थानों में ये मूर्तियाँ उपलब्ध हैं। भगवत्पाद शंकराचार्य ने दक्षिणामूर्ति की स्तुति में दो स्तोत्र भी रचे हैं। तत्र सार

आदि ग्रन्थों में इसका उल्लेख मिलता है। दक्षिणामूर्त्युपनिषत् में इसके ऋषि ब्रह्मा, देवता दक्षिण, उर गायत्री और मन्त्र विधान का विवेचन किया गया है— ॐ आदौ नम उच्चाय ततो भग भगवते पदम् इत् उपनिषद् के आधार पर दक्षिणामूर्ति का रूपवर्णन इस प्रकार है।

स्फटिक रजतवर्ण मोहितवीमदमालाम्
अमृत कलश, विद्या, ज्ञान-मुद्रा कराग्रं
दधत्तमुरगवक्ष चन्द्रचूड त्रिनेत्र
विघटविचिघ्नभूष दक्षिणामूर्तिमोडे

उनका वर्ण स्फटिक और रजत के समान शुभ्र है। वे हाथों में मोती की खदाय माला, अमृत कलश, विद्या मुद्रा व ज्ञान मुद्रा धारण किए हुए हैं। कमर में साप लिपटा है और जटाजूट में चन्द्रमा शोभायमान है। अथ अग्रे में विविध भूषण धारण किए हैं। ऐसे दक्षिणामूर्ति की मैं स्तुति करता हूँ। तत्प्रसार में लिखा है

‘नित्यशो दक्षिणामूर्ति ध्यायेत् साधक सत्तम
शास्त्रव्याख्यानसामर्थ्य लाभते वत्सरात्रे’

इसका ध्यान इस प्रकार है। महावट की छाया में योगासन स्थित शिव सत्त्व जिज्ञासु भक्तों से घिरे तत्काली मुद्रा में दीप्तिमान कपूरवत् गौर शरीर से चारों दिशाओं की ओर देख रहे हैं और भक्त उनसे उपदिष्ट होने के लिए आतुर हैं। शिव का यह व्याख्यान मौन ही होता है—वाचिक नहीं—गुरोस्तु मौन व्याख्यानम्’।

गुरु दीक्षा—

गुरु विचार और गुरु शिष्य सबध का एक और महत्वपूर्ण अंग दीक्षा। शास्त्रों में दीक्षा का भी गभीर और सुचिन्तित विवेचन मिलता है। दीक्षा संस्कार से ही गुरु शिष्य को स्वीकार करता है। द्वात्रिंशत् से द’ और क्षयम् से ‘क्ष’ लेकर दीक्षा शब्द बना है। कुछ देने वाले और कुछ लेने वाले विशेष कर्मों का नाम ही दीक्षा है। जन्म-जन्मांतर के संचित कुसंस्कारों के विनाश के माय का नाश कराना ही दीक्षा की साधकता है। दीक्षा दिव्यज्ञान को देनेवाली और समस्त पापों का क्षय करनेवाली होती है। महामहोपाध्याय प० गोपीनाथ कविराज के शब्दों में ‘भगवत्कृपा लाभ की प्रणाली दिखा देना ही दीक्षा है जिससे शिष्य का प्रसुप्त चैतन्य जाग्रत हो जाए। दीक्षा लाभ के फलस्वरूप हम भगवान् के हो जाते हैं। भगवद् विभूति प्राप्त कर प्रेम भाव का उदय हो जाता है। योगिनी तत्र (३-६) में कहा गया है।

दीयते ज्ञानमित्यथ क्षीयते पाशबन्धनम्
अतो दीक्षेति देवेशि कथितस्तत्त्वचित्तकं

विश्व सार शारदातिलक के अनुसार

ददाति शिवतादात्म्यं निनोति च मलत्रयम्
अतो दीक्षति सप्रोक्ता दीक्षाध्विदधि

‘चित्त शक्ति विलास’ में स्वामी मुक्तानन्द दीक्षा के सम्बन्ध में कहते हैं कि दीक्षा शिव से साधुग्य करनेवाली और पाश वधना को नष्ट करनेवाली होती है। दीक्षा में गुरु शक्ति ही शिष्य में प्रवेश करती है। यत्र रूप में गुरु अन्तर क्रियाशील हो जाता है। दीक्षा शक्ति का पूर्ण विकास और चित्त का विलास है (स्वामी मुक्तानन्द वही) गुरु शिष्य को मन्त्र चैतन्य प्रदान करता है। योग शास्त्रों में बीजाक्षर और मातृका मन्त्रों का आश्रयजनक विधान मिलता है। प्रत्येक बीजाक्षर मन्त्र विशिष्ट देवता से सिद्ध और सम्पन्न होता है। दीक्षित करने के पूर्व गुरु शिष्यत्व की परीक्षा कर उसके अनुरूप ही मन्त्र प्रदान करता है। मन्त्र विधान और सिद्धि भारतीय अध्यात्म परम्परा का अद्भुत और अगम्य रहस्य है। इसी से अधिभूत प्राण

शक्ति को अध्यात्म भक्ति में परिणत किया जाता है। जो गुरु भक्ति से दीप्त और मुक्त होता है, तभी वही दीक्षा देने का अधिकारी है, अन्यथा नहीं। दीक्षा से ही शिष्य में शक्ति का जागरण होता है और शिष्यस्थ शिव का स्पन्द। मुख्यतः दीक्षा तीन प्रकार की गिनी जाती है— आणवी (जिसे मानी भी कहते हैं), शक्ति और शाभवी। शास्त्रकारों ने इनके भी भेद-भेद किए हैं। आणवी दीक्षा में मन्त्रोपदेश के द्वारा गुरुशिष्य में मन्त्र-वृत्त जाग्रत करता है और इससे मन्त्र का इष्ट देवता प्रत्यक्ष होता है। शक्तिदीक्षा में भक्ति की जागृति होती है पर शाभव भाव का प्रादुर्भाव नहीं होता। शाभवी दीक्षा में क्षुब्ध भाव जाग्रत कर गुरु शिष्य को ब्रह्म ज्ञान की प्राप्ति कराता है। गुरु तत्त्व शुद्ध पारमार्थिक तत्त्व है। योगशास्त्र में दीक्षा से ही शिष्य में कुण्डलिनी जाग्रत होकर पांच कलाओं का (शात्यातीता, शांति विद्या, प्रतिष्ठा और निवृत्ति) शोधन करती हुई ऊँच गति सम्पन्न होती है। इन पांच कलाओं के शोधन के समय पृथक् पृथक् गुरु तत्त्व जाग्रत होता है। निवृत्ति में समय गुस्तत्त्व प्रतिष्ठा में मेलगुस्तत्त्व विद्या में शिव गुस्तत्त्व, शांति में रत्न और शात्यातीता में कालरात्रि गुस्तत्त्व उदयबुद्ध रहता है। इन कलाओं के शोधन के समय कुण्डलिनी को कलावती कहा गया है— शोधन की यह क्रिया साधनाराज्य का एक महत्त्वपूर्ण गोपनीय अंग है। शक्ति और शाभवी दीक्षा में मन्त्र की आवश्यकता नहीं रहती।³⁰ इसी आधार पर दीक्षा के क्रियावती, वर्णात्मिका, कलावती योग आदि भेद भी किए गए हैं। तन्नाममा में स्पष्ट दीक्षा, दग दीक्षा और मानस दीक्षा का भी उल्लेख है। स्पष्ट दीक्षा हस्त से, दग दीक्षा दिव्य दृष्टि से और मानस दीक्षा सत्तत्त्व के मनन द्वारा की जाती है। अथ प्रकार से दीक्षा के दो भेद बाह्य और आभ्यन्तर भी किए गए हैं। धम, अय, हवत, जप, देवाचन पुरश्चरण आदि बाह्य परीक्षा के अंग हैं और शाभवी, शक्ति मानी, वेध आदि आभ्यन्तर। आग्रम ग्रन्थों में दीक्षा का स्थान समय तथा उसकी विधि का भी विस्तारपूर्वक विवेचन किया गया है। वेध दीक्षा को ही 'शक्तिपात' कहते हैं। वेध दीक्षा का कुण्डलिनी योग में सर्वांगिक और सर्वांगपरि महत्त्व स्वीकार किया गया है। शक्तिपात गुरु के अनुग्रह का परिणाम होता है। इस दृष्टि से शिष्य के भी तीन भेद किए गए हैं। उत्तम शिष्य वह है जिसमें गुरु के प्रति पूर्य भक्ति रहती है। मध्यम में दीक्षा के पश्चात् तत्काल भक्ति का उदय होता है और अन्त में दीक्षकालोपरात् भक्ति माय में भी शक्तिपात का विभिन्न भाषा तगत वर्णन आचार्य मधुसूदन सरस्वती ने भक्तिरसामृत सिंधु में किया है। शक्तिपात में गुरु अपनी शक्ति का संचार शिष्य में करता है।

‘शक्तिपातानुसारेण शिष्योऽनुग्रहमहति

यत शक्तिन पतति तत सिद्धिर्न जायते³¹

योग-वाशिष्ठ में वशिष्ठ मुनि ने श्रीरामचन्द्र के प्रति शक्तिपात करके ही तत्क्षण अपने गुरुत्व का परिचय दिया था। सूत संहिता आदि ग्रन्थों में इसी का 'पानात्मिका पराशक्ति'³² का संचरण कहा है। शिव का स्पन्द ही शक्तिपात है। स्वामी विष्णु तीर्थ के अनुसार 'शक्तिपात के नभायोग के बिना तत्त्वा का पान, आत्मा की व्यापकता और उसके शुद्ध बुद्ध स्वरूप का ज्ञान' अनभव है। शक्तिपात धम और अधम की साम्यावस्था पर होती है (तत्त्व सति धर्माधमयो साम्ये) और उसका विकास विभिन्न कोषों में।³³ 'तत् शक्ति प्रदीपन दीपक—दीपक के सदृश शक्ति का प्रदीपन ही शक्तिपात या वेध दीक्षा है। गुरु सानुग्रह चितिशक्ति का शिष्य में पात करते हैं, (चितिश्वतना विश्व सिद्धि हेतु —प्रत्यभिज्ञा हृदयम) चद्र शक्ति का शिष्य में समावेश ही गुरु का अनुग्रह है और इसकी क्षमता का मूल स्रोत उच्छ्वेतस है। (ऊँच नयती-त्युदान - ऊँचवायु उदान वायु) शक्तिपात के लक्षण इस प्रकार हैं—शक्तिपात हात ही शरीर भूमिष्ठ हो जाता है, कम्प होने लगता है, मन अतीव प्रसन्नता से भर जाता है। रोमांच के साथ प्रस्वेद आ जाता है। इस प्रकार आनन्द, कम्प, उदभव, धूल निद्रा व मूर्च्छा इन छ अवस्थाओं से वेध दीक्षा सम्पन्न हो जाती है। इस समय शिष्य दिव्य भाव की प्राप्ति होकर गुरु से तद्वत् हो जाता है। यही त मय और विमय

अवस्था है। महामहोपाध्याय प० गोपीनाथ कविराज के शब्दों में 'गुरु का प्रारम्भ रूप आनन्द से समित होता है, पर आनन्द प्राप्ति के पश्चात् यह आनन्दात्तात्ता हो जाता है। इसी अवस्था में साधक आत्म समर्पण करता है—अर्थात् भाग्य से अपण और सम्पूर्णतः रिक्त हो जाता है। यही उसका अणु भाव है, पुनः हृषीकेश शक्तिपात से वह रिक्त स्थान पूर्ण हो जाता है—अखण्ड स्वयं प्रकाश से उज्ज्वल। तभी भगवान्, इष्ट गुरु और आत्मा का एकत्व बोध होता है। यही आत्मदर्शन और गुरु से साक्षात्कार है।³⁴ साधना राज्य में शक्तिपात और गुरु साक्षात्कार का अनन्य महत्त्व है और यही सिद्धि प्राप्ति का मंगल सोपान।³⁵

श्रीगुरु सेवा और ध्यान—

गुरु सेवा शिष्य का परम कर्त्तव्य है। सेवा से ही वह गुरु का अनुग्रह प्राप्त करता है, गुरु के ऋण से शिष्य कभी उद्धरण नहीं हो सकता। सेवा से ही गुरु प्रसन्न होता है। इसी से कहा है—

एव संपूज्य विधिबद्ध यथा शक्तित्ववच्चयन
अदादीत गुरोर्मन्त्रं ज्ञानं च व्रजेण तु

गुरुसेवा का विशद और व्यापक विवेचन धर्मशास्त्रों और तन्त्रों में किया गया है। छांदोग्य उपनिषद् (२१३) में धर्म के तीन स्वर्गों में शिष्यब्रह्मचारी के गुरु आश्रम में रहकर क्षीण होने को तृतीय स्वर्ग कहा है। मनु ने जीवन पथ में गुरु सेवा करने का आदेश दिया है। मनु के अनुसार गुरु सेवा ही शिष्य का परम कर्त्तव्य है। उनका आदेश है—

असमाप्ते शरीरस्य यस्तु गुरुपते गुरुम्
सगच्छत्यञ्जना विप्रो ब्रह्मण सत्यशाश्वत

सत् ज्ञानेश्वर कहते हैं कि गुरु सेवा भाग्य की जननी है क्योंकि जिस जीव की स्थिति परम शोचनीय हो, उसे भी यह ब्रह्म स्वरूप की प्राप्ति करा देती है। शिष्य जब सोचता है कि गुरुदेव की सेवा के समस्त उपकरण मैं ही बन जाऊँगा, तभी मुझे गुरु की सेवा का वास्तविक कौतुक देखने को मिलेगा। गुरु सेवा स्वीकार करने की मैं अपने समस्त सदगुणों के रत्नों से सजाऊँगा—मैं ही उनकी पाहुँदा बनूँगा और मैं ही उन्हें यह पाहुँदा पहनाऊँगा। (हिंदी ज्ञानेश्वरी - १३ वा अध्याय) सत् ज्ञानेश्वर ने गुरु सेवा का बहुत ही गूढ़ और सुन्दर विवेचन किया है। सेवा के ही सदा गुरु प्रणाम और स्तुति का महत्त्व है।

ओऽम अखण्डमङ्गलाकारं याप्य येन चराचरम्
ततः पदं दर्शितं येन तस्मै श्रीगुरुवे नमः

अखण्ड मङ्गलाकार रूप में जो शराक्षर रूप से भी तत्त्वात्मा विराजमान रहते हुए भी तत्वादीत हैं उनका नमन करता है। प्रणाम का अर्थ है 'पूर्णतः नत होना'। सब प्रकार की अस्मिता और इयत्ता का, स्पृहा और वाञ्छा का विसर्जन का श्रीगुरु के चरणों में आत्मनिवेदन करना।

धर्मशास्त्राथतत्त्वं ज्ञानविज्ञानपारम्
विबुधातिहृद्यं च त्वं देवाचार्य नमोऽस्तुते

महामहोपाध्याय गोपीनाथ कविराज के शब्दों जिनकी हृषीकेश से ब्रह्मपद प्रत्यक्ष होता है—वे श्रीगुरु हैं। केवल गुरु निष्किय है गुरु शक्ति श्रीगुरु के साधक अधिष्ठान रूप में वर्तमान रहती है—इसीलिए केवल गुरु को प्रणाम न कर श्रीयुक्त गुरु को प्रणाम करना विधेय है। भगवान् के परमपद और उसकी प्राप्ति के उपाय को जो दिखाते हैं उन श्रीयुक्त गुरु देव की नमस्कार करता हूँ। गुरु प्रणाम की यही श्रेष्ठ विधि है।

श्रीगुरुदेव का एक आरंभ महत्त्वपूर्ण अंग है श्रीगुरुध्यान। ध्यान योग का सत्तम अंग है। पातञ्जल योग सूत्र में ध्यान की परिभाषा इस प्रकार दी गई है—तत्र प्रत्ययकस्तानता ध्यानम्, धारणा का प्रसार ही ध्यान है। मन चित्त और प्राण ध्यातव्य वस्तु में पूर्यतः तत्त्वीन हो जाते हैं और सूक्ष्म स्वरूप की अनुभूति

होती है (ध्यान तन्त्र के आलोक में) ध्यान मन स्वयं की साधना है । एतन्तन्त्रा अवस्था का ही रूपांतर । ध्यान चित्त दोषघन का उपाय है । रामानुजाचार्य ने 'ध्यानन्तु तत्तत्कारावद् अविच्छिन्नस्मृतिसन्तानरूपा ध्रुवानु-स्मृति' कहा है । चित्त का संस्कार वजित करना ही ध्यान है— ध्यान निर्विषय मन ' बौद्ध और जैन दर्शनो में भी ध्यान का अतीव महत्त्व है । गुरु ध्यान शिष्य का प्रथम और परम कर्तव्य है । श्रीमदभागवत का कथन है ध्याने ध्याने तदरूपता ³⁶ ध्यान से ही शिष्य गुरुत्व हो जाता है । गुरु गीता कहती है—'ध्यानमूल गुरोर्भूति' । गुरु मूर्ति का ध्यान ही मूल धर्म है । वह मन को निर्विषयक करता है । शास्त्रो में भावोत्तर और पानोत्तर दोनों ध्यानों का महत्त्व निरूपित है । श्रीगुरुतत्त्व आदितत्त्व है— परमानन्दमय । अपने अनुग्रह निग्रह से वे शिष्य को रूप एवं गति देते हैं, इसी से शिष्य को अंग प्रत्यंग में गुरु मूर्ति का ध्यान करना चाहिए । स्वामी मुक्तानन्द ने श्री चिदानन्द अवधूत कृत 'नान सिधु' (चन्द्र) ग्रंथ का वर्णन किया है, जिसमें गुरु ध्यान की पूर्ण प्रक्रिया बताई है । उन्होंने सत नुराराम के एक अभंग 'गुरु चरणौ ठविता भाव' का भी उल्लेख किया है । गुरु ध्यान से ज्ञान स्वतः उत्पन्न होता है और ज्ञान से मुक्तिबोध एवं आनन्द । गुरु गीता के अनुसार जिस प्रकार सती स्त्री अपने पति में ही निरत रहती है उसी प्रकार गुरु मूर्ति में ध्यान करना चाहिए । अथवा भी कहा है—गुरु ध्यानात्तयाज्यं तं स्वयं ब्रह्ममयो भवेत्—यही गुरु ध्यान की महिमा है । गुरु ही सर्वव्यापी चतुर्भुज है और इसीसे शिष्य भी उस चतुर्भुज को प्राप्त होकर इष्ट साधन भगवत्प्राप्ति करता है । गुरु मूर्ति ध्यान की विधि यह है ।

तप्तजम्बूतदाकारो द्विभुजश्च वृहस्पति
गुस्तक चाक्षमालाञ्च करयोस्तस्य कारयेत्
सर्वाभरणयुक्तश्च तथा पीताम्बरो गुरुः ³⁷

श्री गुरु गीता में गुरु ध्यान इस प्रकार निरूपित है

हसाम्या परिवृत्तपत्रकमल दिव्यजगत्कारणे ।
विश्वोत्पीनमनेक देह नित्य स्वच्छ दया मैच्छया
तत्तद्योगतया स्वदेक्षितनुभा वै दीपाकुर ।
प्रत्यक्षाक्षर विग्रह गुरुपद ध्यायद् दिवाहु गुरुम् ॥

मन्त्र और मन्त्रप्रदाता गुरु पूर्ण रूप से अभेद हैं । मन्त्र के सत्य ही गुरु शिष्य को पूर्ण भाव से ग्रहण करते हैं— यही शिव ज्ञान है । मन्त्र साधना ॥ मन्त्रप्रदाता गुरु का ध्यान इस प्रकार निदर्शित है— श्री गुरु का ध्यान कभी सहस्रशर में कभी हृदय कमल में और कभी अपनी दृष्टि के सामने शामकी मुद्रा में मन्त्र के तारे उलटा कर अपना चक्र में करना चाहिए जो प्रणव का स्थान है । शिव के स्थान सहस्रशर का ध्यान ही अपेक्षित है— इसी से गुरु ध्यान भी तत्त्वतः शिव ध्यान ही है—' यथा शिवस्तथा विद्या यथा विद्या तथा गुरु

शिव विद्या गुरुणाञ्च पूजया सदश फलम्

जपसूत्रम् का गुरु तत्त्व—

अब आधुनिक युग के एक परम विशिष्ट योगी व दार्शनिक का गुरुत्व विवेचन देंगे । आधुनिक युग के तन्त्रशास्त्रण व चित्तक पूज्यपाद स्वामी श्रीप्रत्यगात्मानन्द सरस्वती ने अपने प्रसिद्ध ग्रंथ 'जपसूत्रम्' के प्रारम्भ में ही श्रीगुरुपादाब्जदल पञ्चमम् में गुरु का अर्थ, महत्त्व और गुरु तत्त्व की अदभुत मीमांसा की है जो एक ओर पूर्ववर्ती समस्त अभिमतो का सार समग्र है, तो दूसरी ओर साधनाराज्य की अनुलनीय सत्पदा । पूज्यपाद के मतानुसार श्री गुरु 'तार या प्रणव की प्रत्यक्ष मूर्ति होता है । ॐ की तीन मात्राएँ हैं अ, उ एव म । इन तीनों मात्राओं के प्रसन्न होने से शिष्य का त्रिविध मत दूर होता है— इन तीनों मात्राओं की प्रसन्नता से ब्रह्म वक्षस्व या तैव प्रकाशित होता है । प्रणव की अथ मात्रा शिष्य को व्यक्त स अन्यक्त तत्त्व

मे से जाने के लिए सेतु स्वरूप है। प्रणव की त्रिमात्राएँ, अथ मात्रा और अमात्रा— यह पचासवय ही श्री सद्गुरु का शुद्ध स्वस्व है। उनकी दिव्य गद्य से शिष्य की स्थूल और सूक्ष्म वस्तुओं का बोध होता है। इसी को क्षितितत्त्व की शुद्धि वही जाती है, क्योंकि क्षितितत्त्व गद्य गुणप्रधान है। श्री गुरुदेव की शत्रु स्निग्ध साक्षात् मूर्ति से, जिससे अमृत रस का धारण होता है, शिष्य के आचरण की शुद्धि होती है। उनके रूप दर्शन से शिष्य का प्राण शुद्ध एवं पुलकित होता है। यही अपतत्त्व की शुद्धि है क्योंकि रस ही जल का विशेष घम है। श्री गुरु मूर्ति से ध्यान से शिष्य का चित्त शुद्ध होता है और इस चित्त शुद्धि को ही तेजस तत्त्व की शुद्धि कही जाती है। श्रीगुरु का वचनामृत बुद्धि को प्रेरणा प्रदान करता है। बुद्धि के इस शुद्धि करण को आकाशतत्त्व की शुद्धि कहते हैं। शब्द आकाश का ही विशेष गुण है। श्री गुरु के पाद पदमा के दिव्य स्पर्श से शिष्य के भीतर एक अनिश्चिनीय आनन्द लहरी प्रवाहित होती है— सस्पृश स एक ऐसी शिष्य पुलक। उससे वायु तत्त्व की शुद्धि होती है। स्पर्श वायु तत्त्व का विशेष गुण है। इस प्रकार श्री गुरु पंच शुद्धिकारी होते हैं। पूज्यपाद गुरु शब्द की व्याख्या इस प्रकार करते हैं —

ग शब्द वाणी, बुद्धि और प्राण के मूल में अवस्थित आत्म तत्त्व की ओर से जाने वाला है 'और' ज्ञानोदय कारक है। दोनों 'उ' कारो में प्रथम अज्ञान उच्छेदन, क्रियाशीलता का प्रतीक है व द्वितीय ज्ञानोदय का। दोनों ही भविष्य कालवाची हैं। श्रीगुरु अपनी ग्रह, प्रतिग्रह, विग्रह परिग्रह और अनुग्रह शक्तियों द्वारा शिष्य का उद्धार कर उसे अन्तरात्मा का दर्शन कराते हैं। (विशेष वर्णन के लिए अपमूर्तम प्रथम खण्ड)।

उपयुक्त सम्पत्ति विवेचन से यह स्पष्ट हो जाता है कि भारतीय सस्कृति और अध्यात्म परम्परा में गुरु ही सर्वोच्च पद का अधिकारी है। श्री गुरु और गोविन्द में गुरु ही प्रथम है क्योंकि वही गोविन्द को बताने वाला है। गुरु के बिना ज्ञान असंभव है। जीव के पशुत्व को समाप्त कर और उसे पाशमुक्त कर वही उसे पति भाव अर्थात् शिव रूप से प्रत्यभिग करता है— उस अद्वयवस्था का बोध कराता है जो मनुष्य जीवन का परम लक्ष्य है। इसीलिए सभी साधक, दार्शनिक कवि कलाकार, वैज्ञानिक या तत्त्ववेत्ता गुरु के विशेष महत्त्व को स्वीकार करते हैं, क्योंकि उनका सारा पुरुषार्थ, वृत्तत्व ज्ञान विज्ञान परमात्म लाभ, शिव ज्ञान योग सिद्धि, मन्त्र-वैत य गुरु से ही उपलब्ध हुआ है। गुरु तत्त्व ही हमारी सांस्कृतिक, धार्मिक और आध्यात्मिक परम्परा की रत्न मनुष्या का अक्षय कोष है। जिसने उसे नहीं पहचाना वह इस देश की प्राण धारा के मूल उद्गार और प्रवाह स्रोत से ही अपरिचित और अनभिज्ञ रहा। परम तत्त्व और गुरुत्व का यह ऐक्य बोध जीवनोत्कष का प्रथम सोपान है। गुरु प्रदत्त मन्त्र ही प्राणदायिनी शक्ति है, उसकी सेवा ही धर्म है, उसका ध्यान ही योग सिद्धि है और स्वरूप ही मुक्ति लाभ है — श्वेताश्वतर उपनिषद् का मन्त्र है।

मस्य देवे परा भक्ति यथा देवे तथा गुरो

तस्मैते कथिता ह्यर्मा प्रकाशते महत्तमा (१-२३)

जिस साधक की परम पिता परमेश्वर में परम भक्ति होती है और उसी प्रकार अपने गुरु में भी, उसके हृदय में ही रहस्यमय कम प्रकाशित होते हैं। गुरु के प्रति यह श्रद्धा और भक्तिभाव जिज्ञासु शिष्य का सम्पूर्ण आत्मसमर्पण है उस रिकतता का बोध, जिससे वह अपूर्ण अधूरा है और असङ्गत्व से वंचित है। गुरु की श्रद्धा एवं भक्ति एवं उसके अनुग्रह से वह पूर्णता, असङ्गत्व की प्राप्ति और आत्मतत्त्व का दर्शन कर परम और चिरन्तन आनन्द की प्राप्ति करता है। पूज्यपाद स्वामी श्री प्रयोगात्मानन्द सरस्वती विरचित 'श्री श्री गुरु पूर्णिमा पञ्चवम्' स्तोत्रम से ही गुरुत्व का पूर्ण बोध होता है

दश पद नखराणि प्राञ्ज्वले चक्षुषीद्वे

हय पणत कुकाङ्क्षे सौम्य भातिरिव भाल

स्मित मुवलित भास्यन्वाशिषे पाणिमुद्रे
गुरु विमल मुधाद्यो पोडशो षोणमासी (१)
दशमित चरणानि नान कम प्रवृत्त्यं
दशविध गुणवत्यै वामि मे प्राणसना
यह मिति चिति केद्रे चित्तबुद्धिमनश्च
सह सद्य पदाम्या श्रो गुरो षोणमासी (२)
चित्त का राण्य सिधुमवतु करुणाया मानसाव्य सरस्ते
यत्र ध्यानाय तुम्य स्फुरतु कुमुदिनी कात पीयूष वाति
पूजायै तत्र धूप कुमुद परिमलो दीपक वीमुनी वा
नवेद्य नयिवक्त्रा (पादा) दधूत चित्तरण विश्वतोमोचकारी (३)
फलनुचिति दुरितचित्त कलुष मूल दूषितम्
गुरुत मन उदित गुरु चरण शशि भूषितम् (४)
फलनु चिति नमसि गुरु महिम चिर पूणिमा
जयतु चिरममानरविलसित गुरु च द्रमा (५)

भावाय अरुण चरण युगल पर चन्द्र किरण सुशोभित है, नयन श्यामल है—अज्ञान-तिमिर को मिटा देने वाले ज्ञाना-जन से, भाल पर दिव्य वक्त्र वाली सौम्य प्रभा है—प्रेम और करुणा मुख पर विकसित हैं—कर कमल चिर आशो मुद्रा म है—हे गुरुदेव ! नित्य पूणिमा के पव पर विमल मुधांशु रूपी आपकी पोडश कलाए पूण हैं। हे अन्त वाली देव ! क्या आप बाहर ही विराजेंगे। मेरी मलिन और भ्रष्ट चौदह कलाआ मैं करुणा स्पष्टमणि रूपी अपने चरण युगल मिला दो—जिससे यह कलुषित चतुदशमयी पोडश कला इन्डु की कलाए हो जाए। हे चित्त चकोर। अपार करुणासिधु आप मानसरोवर हो जिसके जल म चन्द्र की मुधा नाति चिर ध्यान के लिए प्रतिफलित हो-कुमुदिनी का परिमल धूपदान हो और प्राण—समीर अगुरुधूप, - चिर अम्लान पूणिमा की चद्रिका दीपदान - रूपी आरती, और हे गुरुदेव तुम्हारा चरणामृत ही नवेद्य हो ? दुष्कर्मों से अतिमलिन चित्रकलक से मन कलुषित है - उसने लिए अमृत किरण विकीर्ण करते हुए तुम्ही श्रीचन्द्र हो - सभी के चिदमयन म श्रीगुरु महिमा की असीम पूणिमा प्रतिफलित हो और सभी जय घोष करें उन अनाविल ज्योति पूज प्रेम विश्व चन्द्र वा जो चिदम्बर म सर्वैव विराजित हैं।

1 —गुह्यार च गुणातीत रुकार रूपवर्जितम्

गुणातीतम् च रूप यो दद्यात्सदगुरु स्मृत

श्रीस्वामी शिवोऽष्टमसागर कृत—

‘गुरु गीता’—टीका।

2 —‘शब्द रूपद्रुम’ म गुरु शब्द के २७ अक्ष दिए गए हैं।

3 —मनुस्मृति अध्याय—२—१४२ ४५।

4 —गुरुदेव जगत्सर्व ब्रह्मा विष्णु शिवात्मकम्

गुरो परतर नास्ति तस्मात् सम्भूतयेद गुरुम् (गुरु गीता)

5 —महामहोपाध्याय गोपीनाथ कविराज—‘पूजा तत्त्व’ के आधार पर।

6 —वही।

7 —वही।

8 —स्वामी श्रीशिवोऽहम् सागर ।

9 —भारतीय सस्कृति कोष ।

10 —गुरु साक्षाच्छिव एव न सस्य (ब्रह्म गीता) ।

11 — (1) शिवे रुष्टे गुरुस्त्राता, गुरौ रुष्टे शिवो नहि । शिवादिभिरप्यधिकं यस्माद् गुरुरप्यनेन पूज्यते
(गुरुगीता)

(11) द्रष्टव्य— श्रीरामचरित मानस के उत्तर कांड में द्वादष्टक का प्रसंग ।

12 —निरुक्तकार श्री यास्काचार्य ने निम्नलिखित मंत्र उद्धृत करते हुए उसकी व्याख्या की है ,

य आतृणात्यवितयेन वर्णाविदुस्त कुवन्नमृत सम्प्रच्छन ।

त भयेत पितर मातर न द्रुहयेत व्रतमच्छनाह ॥

जो सत्यनामक कुरेदनी, चिमटी आदि से कानों को पहले “आतृणाति” करेदता है, खोलता है—गृहि
हिंसायाम् और फिर उनमें अमृत भरता है, ये दो काय गुरु ही कर सकता है । (कल्याण उपासना
अंक —गुरुपामना)

13 —कबीर-गुरु कुम्हार, सिल कुम्भ है पडि सडि पाढे खोट

हाथ सहारा दे रहे, सागि न पावै चोट

जायसी सन्दहि सन्द भवौ उजियारो, सद गुरु भेद बतायो

तुलसी श्री गुरु पद मनिमन ज्योती

सुमिरत भव्य दष्टि हिय होतौ

मूर - श्री वल्लभ नाव चन्द्र छटा बिंदु सब जग साक्ष अघेरो

14 —चित्शक्ति विलास— (परमात्मा प्राप्ति के उपाय)

15 —कोपकार के अनुसार गुकारस्तमसि प्रोत्थो रुकारस्तत्रिवक्त । व्याकरण कार के अनुसार— गणा
ती त गुरु '— 'ग निगरणो धातु से अथ लेते हैं, जो अदर से कुछ निकाल कर दे—वही गुरु बहलाता
है । (कल्याण उपासना अङ्क)

16 —(अ) गुरु गीता स्वामी श्री शिवोऽहम् सागर ।

(आ) गुरु गीता—श्रीभविनाथ चन्द्र मुखोपाध्याय ।

द्रष्टव्य गुरु विद्याच सर्वेषां देहिना नान सभव , उदय स्वप्रवायेत गुरु शब्देन वक्ष्यते ।

17 —गुरो मानुषबुद्धिस्तु मने चाक्षरभावनाम्

प्रतिमासु शिलाबुद्धि कुर्वाणो नरक व्रजेत

18 —मनु ने गुरु की परिभाषा इस प्रकार दी है—

निपेकादीनि कर्माणि करोति यथाविधि

सभावयति चान्नेन स विप्रो गुरुकथ्यते (मनुस्मृति २ १४२)

19 —१ इयं उल्लास ।

20 —मनुस्मृति २रा अध्याय जापस्तव धर्मसूत्र (२ ८ २५-२८)

21 —द्रष्टव्य— महाकपिल षचरात्र, रामगीता, कामादा तत्र चिंतायण आदि ।

22 —महायोग विज्ञान - श्री योगेन्द्र विश्वानो - सदगुरु कं लक्षण ।

23 —अनपूर्वोपनिषद के अनुसार य पांच भ्रम हैं —

जीवन्मृतो भिन्नारूपाविति प्रापमिषो भ्रम

आत्मनिष्ठ वृत्तगुण वास्तव च द्वितीय

शरीरत्रय समुक्तजीव-सगी तृतीयक
जगत्कारण रूपस्य विकारित्व चतुर्थक
कारणादिभिर्प्रजगत् सत्यत्वं पंचमो भ्रम ।

मायामल, कर्तृमल और आणव मल - ये तीन मल हैं । आणवमल को ही अभिनवगुप्त ने 'स्वरूप प्रच्छादन' कहा है । योगशास्त्र में इन तीन मलों व प्रथम तीन भ्रमों का निवारण कुण्डलिनी के जागरणोपरांत पटचक्र भेदन द्वारा तत्त्वशुद्धि होने पर होता है । चतुर्थ भ्रम वा ब्रह्म वा विकार रहित सिद्ध होने पर और पंचम भ्रम का निवारण ब्रह्म दष्टि से होता है ।

24 —वायवो सहिता म गुरु वा क्तव्य और लक्षण शक्तिपात के द्वारा शिष्य के मन और प्राण को लक्ष्य सिद्ध करना कहा है ।

25 —योमासा शास्त्र म दो सिद्धांतों का नाम लिया जाता है—'इति गुरव' 'इति प्रभाकरा'—प्रभाकर शिष्य की गुरु के प्रति अपार भक्ति और गुरु का शिष्य के प्रति अशेष स्नेह इसका द्योतक है ।

26 —पूजातत्त्व ।

27 —भावना बढ़ाने के जो सात स्थान बताये जाते हैं उनमें सातवाँ स्थान गुरु का है मन्त्रे तीर्थे द्विज देवे दैवमे भगवन्गुरो ।'

28 —भारतीय संस्कृति कोण ।

29 —पूजातत्त्व ।

30 —शक्तिपात—स्वामी विष्णुतीर्थ ।

31 —कुल्लाणव तत्र

32 —चतुर्थ खंड-अध्याय ३५ ।

33 —शक्तिपात समायोगाहूते तत्त्वानित्त्वत
तद्व्याप्तिस्तदि शुद्धिश्च पातुमेव न शक्यते
(वायवो सहिता)

34 —तच्च देव प्रसादेन गुरो साक्षात्परीक्षणात्
प्रायते शक्तिपातेन बाधया देवाधिधारिणाम्

{ ब्रह्माणिका }

35 —गुरु के मानसिक स्वरूप से भी शिष्यों के उद्धार की बातें 'शंकर विग्विजय' के साथ प्रथो म भाष्यो है— यथा,

चित्र बटतरोमूले वृद्धा शिष्या गुरुसु वा ।

गुरोस्तु भोज व्याख्यान शिष्यास्तु चिद्धनस्रशया

36 —सफर से मिला सफर, हो गया मैं ।

खुदी मिट गयी खुद खुदा हो गया मैं ।

37 —भारतीय संस्कृति कोण—

धर्म शास्त्राय तत्त्वं पान विज्ञान पारम

विबुधाति कराचित्य देवाचाय नमोऽस्तु ते

स्थविरवाद तथा महायान की सांस्कृतिक एकता

डा० भदन्त आनन्द कोसल्यायन

'सुना है बौद्ध धर्म में दो यान हैं महायान और हीन-यान, दोनों यानों में क्या अंतर है ?'
जिन्हें बौद्ध धर्म के क, ख, ग या भी परिचय नहीं वे भी दो यानों की चर्चा करते सुने जाते हैं।

हमारी विनम्र मांग्यता है कि 'यान' एक ही है और वह 'बुद्ध-यान'। इसी स्थविरवाद तथा महायान की सांस्कृतिक एकता को प्रतिपादित करने का यह विनम्र प्रयास है।

भगवत् वचन ही है 'एकायनो अयं भिक्खव मग्गो, सत्तानं विमुद्धिया, लोकं परिह्वानं समतिक्रमय, आनस्स अधिगमय, निम्बाणस्स सच्छिद्विकिरियाय यदिदं चत्तारो सतिपट्टाना। 'भिक्षुओं, यह काम, वेदना, चित्त तथा धर्म रूपी स्मृति उपस्थानों का अभ्यास हो ऐसा एक अयन, ऐसा एक मार्ग, ऐसा एक यान है, जिससे प्राणियों की शुद्धि सम्भव है, जिससे शोक तथा रोने-पीटने का क्षमन हो सकता है, जिससे (सम्यक्) ज्ञान की प्राप्ति हो सकती है तथा जिससे निर्वाण का साक्षात्कार हो सकता है।'

हम सब प्रथम बुद्ध धर्म की मूल उपादान सामग्री की ही चर्चा करें।

यदि पूछा जाय कि लिखित बाइबल का वह कौन सा नमूना है, जिसे भारतीय लिपि माला का अक्षरारम्भ कहा जा सके तो वह कदाचित् नेपाल की तराई के, पिप्रवा नामक स्थान के एक स्तूप के भीतर से मिले हुए उस पान पर खुदा हुआ लेख है जिस में भगवान बुद्ध की अस्थिया रखी हुई थी।

इसके बाद के किन्तु ऐतिहासिक दृष्टि से अत्यन्त महत्वपूर्ण वे 'स' और 'म' दो अक्षर हैं, जो पत्थर की उन पेटियों के उन ढक्कनों पर उत्कीर्ण थे, जिन में भगवान बुद्ध के दोनों प्रधान शिष्यों सारिपुत्र तथा महामौदगल्यायन की अस्थिया रखी मिली हैं।

सारिपुत्र तथा महामौदगल्यायन का महापरिनिर्वाण साची (भोपाल के समीप) में न हुआ था। उन अहतो की उन पवित्र धातुओं की साची के उन अंतर्राष्ट्रीय ख्याति प्राप्त तोरणों में प्रतिष्ठित करने का गौरव सम्भवतः उन धर्माशोक को ही प्राप्त है जिन्होंने बौद्ध धर्म के प्रचारार्थ देश विदेश में विविध शिलालेख उत्कीर्ण कराये। इनमें से एक शिलालेख में ऐसे सातपालि सूत्रों तक का उल्लेख है जो वर्तमान त्रिपिटक में पाये जाते हैं। सूत्रों के इन उल्लेखों की बदौलत त्रिपिटक का या कम से कम उन सूत्रों का ई० पू० तीसरे शताब्दी में भी होना प्रमाणित हो जाता है।

हम नहीं जानते जिसे हम मूल बुद्ध वचन कहते हैं जिसका सम्पादन तथा सफलन ई० पू० की उन सगीतियों में हुआ, उसे कभी भारत में लिपि बद्ध किया गया या नहीं? अभी तो श्री-लंका के प्राचीन इतिहास महावसों की यह सूचना ही सही मालूम देती है कि बुद्ध वचन पहली बार श्रीलंका में ही लिपि बद्ध हुआ।

किन्तु साथ ही हम यह भी नहीं जानते कि उस समय जो त्रिपिटक लिपि बद्ध हुआ उसमें व सभी ग्रन्थ थे, जिनकी गिनती आज त्रिपिटक के अंतर्गत होती है और साथ ही यह भी नहीं जानते कि उन ग्रन्थों के अन्तर्गत वे सभी सूत्र थे, जो वर्तमान समय में त्रिपिटक के अन्तर्भूत माने जाते हैं।

इस दृष्टि से त्रिपिटक और उसके अंतर्गत गिने जाने वाले ग्रन्थों का और उन ग्रन्थों के अंतर्भूत माने जाने वाले सूत्रों का गम्भीर अध्ययन होना आवश्यक है।

यूरोप में वाइबल का इस प्रकार का विश्लेषणात्मक अध्ययन काफी प्रगति पर है।

सभी जानते हैं कि त्रिपिटक के अंतर्गत हैं - सूत्र पिटक, विनय पिटक, तथा अभिघमम पिटक। सूत्र पिटक के पाँच निकाय प्रसिद्ध हैं और विनय पिटक के महावग्ग, चूलवग्ग, पोरारजिका पाचित्तिगु, परिवार आदि पाँच प्रश्न भी। अभिघमम पिटक में सात प्रकरण गिने जाते हैं। जहाँ तक इन सात प्रकरणों के त्रयोविंश-श्लोक में उपदिष्ट होने की बात है, इनमें से एक ग्रन्थ ब्रह्मा वत्सु की जट्टवक्का में तो साफ तौर पर लिखा है कि वह धर्माशोक के गुरु भोग्गलिपुत्तस्स की रचना है।

संस्कृत बौद्ध वाङ्मय को पालि बौद्ध वाङ्मय से बहुत परवर्ती माना जाता है, किन्तु वह उतना परवर्ती नहीं है, जितना परवर्ती समझा जाता है।

मानने वाले तो समस्त त्रिपिटक को ही नहीं, उनकी अट्ठकथाओं को भी बुद्ध-वचन वत् बुद्ध-कालीन ही मानते हैं। उनका कहना है कि जिस समय जगत-पुत्र भेद और अशोक-पुत्री सपत्निना ने घम प्रचाराय धी लका में प्रदापण किया था, उसी समय वे त्रिपिटक के साथ साथ उसकी अट्ठकथाओं को भी साथ-साथ ले गये थे। उस समय उन मागधी अट्ठकथाओं का सिंहल में अनुवाद कर लिया गया। बाद में बुद्धघोष प्रभृति आचार्यों ने उन्हीं सिंहल अट्ठकथाओं का पुन मागधी में उलथा किया। अपनी इस भाष्यता के समय में वे पुरानी सिंहल अट्ठकथाओं के एक-दो वाक्यांश भी उद्धृत करते हैं।

हम केवल उन दो-तीन सिंहल वाक्यांशों की बिना पर यह मानना कि पहले सब अट्ठकथाओं का मूल पालि से धी लका की दीप-भासा सिंहल में अनुवाद हुआ और पुन उस अनुवाद से उन्हीं द्वारा मूल पालि में अनूदित किया गया, बड़ी दूर की कौड़ी लाने जैसा प्रयास लगता है। इसकी अपेक्षा यह भाष्यता सीधी और सरल लगती है कि अट्ठकथाओं की भी कुछ परम्परा पालि बुद्ध-वचन के साथ भारत में गई होगी उत्तरकाल में वह नाना प्रकार के प्रभावों से प्रभावित होकर समृद्ध हुई। अट्ठकथाओं के वर्तमान रूप के अस्तित्व में आने में जिसे आज हम महायानी-साहित्य कहते हैं उसका पर्याप्त हाम है।

हमारी पालि अट्ठकथाएँ स्थिर वाद तथा महायान की मूल भूत एकता का प्रतिपादक वाङ्मय हैं।

इस समय तो हम इतना ही निवेदन करना चाहते हैं कि जिस समय श्रीलंका की परम्परा के अनुसार वही त्रिपिटक लिपिबद्ध हो रहा था और बाद में वही सुरक्षित सिंहल अट्ठकथाओं का पालि में उलथा हुआ, ठीक उसी के समानांतर, उन्हीं शताब्दियों में भारत में भी संस्कृत में ऐसे बौद्ध वाङ्मय की रचना हो रही थी जो उपादेयता वा प्रामाणिकता में किसी भी तरह पालि वाङ्मय से उन्नीस नहीं था।

प्रामाणिकता में पालि त्रिपिटक की ही समानता रखनेवाला जो मिलिन्दपञ्चाशद् ग्रन्थ है, वह निस्संदेह प्राचीन भारतीय गद्य साहित्य का श्रेष्ठतम नमूना है। तो भी, हम निश्चयात्मक रूप से यह नहीं जानते कि इसकी रचना कब हुई, इसका रचयिता कौन था। हम यह भी स्थिर रूप से नहीं कह सकते कि यह ग्रन्थ मूल रूप में पालि में ही लिखा गया था। इसकी पालि संस्कृतमय है। अर्थात् बुद्धघोष ने इसे त्रिपिटक के समान ही प्रमाण मूल ग्रन्थ माना है। इसमें अनात्मवाद का प्रतिपादन अत्यंत सरल, सुवाच बुद्धिगम्य शैली में किया गया है। इसमें प्रतिपादित अंतर्भावों का सूक्ष्म विश्लेषणात्मक अध्ययन करने से ऐसा लगता है कि मिलिन्द प्रश्न स्थिर-वाद तथा महायान का सेतु ब्रह्म रामेश्वरम् है।

यद्यपि अट्टकथाचार्यों में बुद्धघोष ही विशेष प्रसिद्ध और प्रधान हैं, किंतु उनसे भी पूर्व बुद्ध-दत्त ने भारत से श्रीलंका के लिए प्रस्थान किया। उन्होंने अभिघम्मावतार नाम से एक बड़े ग्रंथ की रचना की। बुद्धघोष ने जहाँ अपनी रचनाओं में रूप, वेदना, सज्ञा, संस्कार तथा विज्ञान नाम के पांच स्कंधों का विवेचन किया है, बुद्ध दत्त, ने उनके स्थान पर जिन चार परमार्थों का प्रतिपादन किया है, वे हैं रूप, चित्त, चैतन्य तथा निम्बान।

बुद्धघोष ने केवल अट्टकथाचार्य थे बल्कि विसुद्धिमग्गो जैसे महान ग्रंथ के रचयिता भी। निस्संदेह यह ग्रंथ समस्त त्रिपिटक का सार है और पालि वाङ्मय की अभूतपूर्व निधि है। इसके बावजूद यह महायान से भी कम प्रभावित नहीं। बुद्धघोष ने इसकी रचना कर स्थविरवाद तथा महायान में अद्भुत समन्वय स्थापित किया।

बुद्धघोष द्वारा रचित जगुत्तर निकाय की मनोरथ पूरणी अट्टकथा में भी इस बात का उल्लेख है कि तथ्यागत ने अपने ४५ वर्षावास में से एक वर्षावास नयनिश देव-लोक में बिताया।

सुद्धक निकाय के १५ ग्रंथों में से जिन ग्रंथों पर बुद्धघोष ने अट्टकथाएँ नहीं लिखी, उस कमी को पूरा किया महास्थविर धम्मपाल ने। उनका समय बुद्धघोष से कुछ बाद का है।

अट्टकथाओं की कभी कभी संस्कृत भाष्यों के समान माना जाता है। संस्कृत भाष्या में इतिहास की वह मूल उपादान सामग्री कहा जिससे पालि अट्टकथाएँ ओतप्रोत हैं।

बौद्ध धर्म के अनंतर जिस समय भारत में ब्राह्मणी उत्क्रांति हुई, उस समय प्रचार की दृष्टि से संस्कृत में भी बौद्ध वाङ्मय की रचनाओं के महत्व को जिन्होंने स्वीकार किया और एतदर्थ जिन्होंने अपनी अद्भुत प्रतिभा का उपयोग किया, आज का बौद्ध धर्म उनका कम श्रेणी नहीं है।

ऐसे आचार्यगण में एक विनिष्ट स्थान है आचार्य अश्वघोष का, जो एक ही साथ पण्डित भी थे, दार्शनिक भी थे महान नवि भी थे और वाक् पटु ताकिक भी थे। लोगों की मान्यता है कि कविद्विगुण माने जाने वाले कालिदास पर भी महान नवि अश्वघोष का बड़ा प्रभाव पड़ा था।

उनके द्वारा रचित बुद्ध चरित तथा सींदरानंद तो प्रसिद्ध हैं ही। इनके अतिरिक्त उन्होंने सारिपुत्र प्रकरण भी लिखा जो संस्कृत वाङ्मय का प्राचीनतम नाटक है।

प्रथम शताब्दी में ही जब श्रीलंका में त्रिपिटक लिपिबद्ध किया जा रहा था सातवाहन नरेश यश्री गौतमीपुत्र के राज्य काल (१६६-१९६ ई०) में बरार अथवा दक्षिण भारत में नागाजुन नाम की एक अद्भुत प्रतिभा ने जन्म लिया। उनके द्वारा रचित माध्यमिक कारिकाएँ अथवा माध्यमिक शास्त्र दार्शनिक चिन्तन की उड़ान में अपना सानी नहीं रखता। उनका दर्शन सामान्यतः ज्ञानवाद के नाम से विख्यात है। यह अनात्मवाद का ही अद्भुत प्रतिपादन है। नागाजुन ने अपनी प्रसर प्रतिभा के बल पर न केवल सभी भौतिक तथा चैतन्यिक पदार्थों को लेकर अनारम्भवाद की प्रतिष्ठा की बल्कि सभी धर्मों यहाँ तक कि निर्वाण में भी आरम्भ तत्त्व के अभाव का प्रतिपादन किया।

धम्मपद में आगत तथ्यागत क इस बुद्ध वचन की कि सब्बे ससारा अनिच्चा (सभी संस्कृत धर्म अनित्य हैं) सब्बे ससारा दुक्का, (सभी संस्कृत धर्म असत्तापकारक हैं) और सब्बे धम्मा अनत्ता अपाणि सभी धर्म (सभी संस्कृत धर्म तथा असंस्कृत धर्म निर्वाण भी) अनारम्भ हैं नागाजुन ने विराज प्रतिष्ठा की। नागाजुन अनारम्भवाद के सबसे बड़े और सबसे सही व्याख्याकार थे।

सामान्य मान्यता है कि स्थविरवाद में ज्ञानवाद के लिए कोई स्थान नहीं। किन्तु प्रत्येक बौद्ध भिक्षु या पीडर, पिण्डपान मननासन तथा मितानप्रस्थय को सत्कर प्रतिदिन प्रत्यवेक्षण करता है उसमें प्रतिभान ज्ञानवाद ही की तो प्रतिभूति मुझी देती है—

(१) यथापञ्चय पञ्चमान धातुमत्तमेवेत यदिद चीवर तदुपमुञ्जको च पुगलो धातुमत्तको, निस्सत्तो, निज्जीवो, सुञ्जो, सब्बानि पन इमानि चीवरानि अजिमुञ्चनियनि इम

(२) यदिद पिण्डपातो तदुपमुञ्जकोच प्रगला धातुमत्तका, निस्सत्तो, निज्जीवो, सुञ्जो ।

(३) यदिद सेनासन तदुपमुञ्जको च भ्रम प्रगलो धातुमत्तको, निस्सत्तो निज्जीवो, सुञ्जो ।

(४) यदिद गितानपञ्चय— भेसज्ज परिकखारो तदुपमुञ्जकोच प्रगलो— धातुमत्तको, निस्सत्तो, निज्जीवो, सुञ्जो ।

अट्टकथाओं की रचना के समय तक असंग तथा वसुवधु प्रभृति अनेक बौद्धाचार्य हुए। वसुवधु पहले धर्माधिक मतानुयायी थे। बाद में अपने बड़े भाई असंग के प्रभाव से विज्ञान-वादी हो गये।

बौद्ध तत्त्वशास्त्र के ही नहीं मध्यकालीन न्याय के पिता दिङ्नाग और दिङ्नाग के ही उत्तराधिकारी धर्मकीर्ति की प्रतिभा का सोहा सभी ने माना है। महापण्डित राहुल सांकृत्यायन ने तिब्बत में धर्मकीर्ति के प्रमाण वातिक की खोज की और उह उस खोज निबालने का यश भी मिला।

उत्तरकालीन बौद्ध धर्म का महत्व समझने के लिए न केवल स्फिरवाद के गम्भीर अध्ययन की आवश्यकता है बल्कि संस्कृत बौद्धाचार्यों की गम्भीर रचनाओं के साथ-साथ उन बौद्ध परम्परा के आचार्यों के ग्रन्थों के भी अध्ययन की जरूरत है, जिनके पूरे पक्ष का महान बौद्ध दार्शनिक आचार्यों ने खण्डन किया है।

स्फिरवाद तथा महायान की मूलभूत सांस्कृतिक एकता का सब ये बड़ा प्रभाव तो स्वयं तथागत की जीवनी है। अर्थशब्द हिन्दी का एक विशेष शब्द है। राहुलजी की बुद्धचर्या शायद सिंह मुनि गौतम बुद्ध के जीवन तथा प्रवचनों की लेकर जो भी त्रिपिटक में महत्पूर्ण सामग्री उपलब्ध है, उसका एक ऐसा सफल बन पड़ा है, जिसकी टक्कर की दूसरी पुस्तक किसी भी देशी या विदेशी भाषा में नहीं।

जो मूल प्रदीप ई० पू० ४६३ में प्रज्वलित हुआ था, वह ई० पूर्व ३८३ में अर्थात् पूरे ८० वर्ष तक अपने आलोक से समस्त लोगों को आलोकित करते रहने के अंतर बुझ गया। तथागत महापरिनिर्वाण को प्राप्त हो गये।

महायान के बारे में यह प्रसिद्ध है कि उसने तथागत की ऐतिहासिकता से इनकार किया। तथागत की ऐतिहासिकता से इनकार करने का वास्तविक अभिप्राय इतना ही हो सकता है कि तथागत की 'बोधि' देशकालातीत है।

अथवा यदि यह मानकर चलें कि तथागत के जीवन की घटनाओं की जानकारी के लिए 'महायान' की ओर दृष्टिपात करना निष्प्रयोजन है तो शुद्ध त्रिपिटक में से तो तथागत के जीवन-चरित्र की घटनाओं की जानकारी एक प्रकार से मिलती ही नहीं। स्वयं त्रिपिटक का लिपि करण प्रथम शताब्दी में हुआ और अट्टकथाओं की रचना हुई भगवान् बुद्ध के एक हजार वर्ष बाद तथा त्रिपिटक के लिपि-करण के पाँच सौ वर्ष बाद। इन दोनों के बीच अज्ञात रचयिता ललित विस्तार तथा अवधोष के कुछ चरित्र का समय है। क्या यह सम्भव नहीं कि जो बातें त्रिपिटक में नहीं, जो बातें ज्ञात अट्टकथा की निदान कथा में अतिरिक्त हैं वे स्फिरवाद को महायान वाङ्मय की ही देन हो।

शायद सिंह के जीवन की सर्वाधिक प्रचारित घटना उनका गृह-त्याग अथवा महान अभिनिर्दिष्टमण है। मूल त्रिपिटक के पञ्चज्जा सुत्त और अट्टकथाओं के इतिवृत्त में बड़ा अंतर है। मूल त्रिपिटक के अनुसार सिद्धार्थ गौतम ने लोगों की मछलियों की तरह तपते देखकर 'अपने माता पिता को अशुभ' छोड़ा था। भगवाहव डॉ० भीमराव अम्बेडकर ने अपने 'भगवान् बुद्ध और उनका धर्म' ग्रन्थ में तथागत के अभिनिर्दिष्टमण की लेकर जिस कथानक का जुगाड़ किया है, वह बहुत कुछ पञ्चज्जा सुत्त के वर्णन से मिलता जुलता है। तब सभी सामान्य ग्रन्थों में, अवधोष के कुछ चरित्र में और ज्ञात अट्टकथा

की निदान कथा म यह बूढ़े, रोगी, मृतक तथा स यासी को देखकर गह त्याग करने की कथा कहा से आई ? हो न हो यह यशस्वी जीवन गाथा स्वविरवाद को और उनके माध्यम से समस्त बौद्ध जगत को ही नहीं, समस्त सभ्य जगत को 'महायान' की ही देन है ।

यू आज पालि वाङ्मय में भी 'बोधिसत्त्व' आदेश इस खूबी से प्रतिष्ठित है कि जब वह स्वविरवाद का ही अंग बन गया है । किंतु समस्त जातक वाङ्मय म जिस प्रकार बोधिसत्त्व आदेश स्वीकृत है इससे यही प्रमाणित होता है कि यह 'महायान' की ही देन है । अट्टकथाओं पर महायान के प्रभाव के जितने चाहो उतने उदाहरण एकत्र किये जा सकते हैं ।

दीघनिकाय म तथागत के वाङ्मय का एक बड़ा ही स्वाभाविक वर्णन आया है । आनन्द स्वविर भगवान् बुद्ध के वदन पर हाथ फेर रहे हैं और कहते हैं कि आपके वदन में अब झुरिया पड़ गई हैं । भगवान् कहते हैं, हा आनन्द जन्म लेना स्वभाव है बूढ़ा होना स्वभाव है, मरना स्वभाव है ।" किन्तु दीघनिकाय की अट्टकथा म जहाँ इसका उल्लेख हुआ है, अट्टकथाचार्य अपनी ओर से कहते हैं कि तथागत के शरीर म वास्तव में झुरिया नहीं पड़ी थी, वे केवल आनन्द को दिखाई दी थी । तथागत का 'धर्म' तो लोकोत्तर था यह उनके शरीर को भी 'लोकोत्तर' मानना महायानी प्रवृत्ति के अतिरिक्त और क्या है ?

सिद्धाय कुमार द्वारा देवदत्त के घर से विद्रुहस की प्राण-रक्षा की कथा सर्वविदित है । वह इतनी प्रेरक है इतनी प्रसादगुण पूर्ण है कि बरवस किसी का भी मन मोह लेती है । एडविन अरनाल्ड के 'लाइट आफ एशिया' के माध्यम से उसका इतना प्रचार हुआ है कि समस्त है कि प्रत्येक भारतीय भाषा के साहित्य में उसे स्थान मिला है ? राष्ट्रकवि मैथिलीशरण गुप्त ने अपनी प्रसिद्ध कविता 'वह मा एक कहानी' के माध्यम से उसे हर साक्षर बच्चे की जवान पर चढ़ा दिया है । पूछा जाता है कि उस कथा का मूल पालि म कहा है ? हमारे देखने में नहीं आया । हो न हो, यह कथा भी बौद्ध आख्यानों को 'महायान' की ही देन हो सकती है ।

प्राय पूछा जाता है कि डॉ० भीमराव अम्बेडकर ने स्वर्गीय धम्मपान द बोसम्भी का अनुकरण करते हुए सिद्धाय गौतमबुद्ध के अभिनिष्क्रमण के बारे म जिस आख्या को गढ़ा है वह ठीक है अथवा प्रत्येक स्कूली किताब में जो बूढ़े रोगी मृत तथा स यासी को देखकर गह-त्याग करने की कथा दी गई है, वह ठीक है ।

दोना पक्षों के पक्ष विपक्ष म बहुत कुछ कहा गया है कहा जा सकता है । महा हमारा उद्देश्य सिद्धाय कुमार के अभिनिष्क्रमण सम्बन्धी प्रश्न पर कोई निर्णायक उत्तर देना नहीं । सम्भव है यह प्रश्न इसी प्रकार विवादग्रस्त बना रहे । हमें तो इस अवसर पर यहाँ इतना ही निवेदन करना है कि निस्संदेह सारी स्वविरवादी परम्परा बूढ़े रोगी, मृत तथा स यासी को देखकर महान् अभिनिष्क्रमण करने की बात में ही विश्वास करती है, तो भी यह कथा स्वविरवाद की महायान की ही देन है ।

मून त्रिपिटक म इसका न होना और जातकट्टकथा का निदान-कथा म पूरे विस्तार के साथ पाया जाना और क्या प्रमाणित करता है ?

कहना अनावश्यक है कि जहाँ तक धारक सिंह की जीवनी के अभिनिष्क्रमण सम्बन्धी अन्त का प्रश्न है स्वविरवादी परम्परा तथा महायानी परम्परा म मूल भूत एतता रही है या स्थापित हो गई है ।

मूल त्रिपिटक और उसकी अट्टकथाओं म जहाँ जहाँ कुछ भेद है अथवा अभिव्यक्ति का विशेष्य है, वहाँ वहाँ अनुधा उसी एक ही व्याख्या सम्भव है कि या तो स्वविरवादी परम्परा और महायानी परम्परा म बीच क्या कोई वस्तु नहीं जहाँ आमतौर पर समझा जाता है या अट्टकथाओं की व्याख्या भयानक रूप से महायान से प्रभावित है ।

स्वविरवाद में अनेक ऐसी मायताएँ हैं कि जिन से प्रकट होता है कि या तो स्वविरवादी भी भगवान बुद्ध के घम को ही नहीं, उनके शरीर को भी लोकोत्तर मानने लगे थे या अद्वैतवादी द्वारा विशेष रूप से प्रतिपादित ऐसी सभी स्वीकारोक्तियाँ महायान से या अथवा किन्हीं गैर-स्वविरवादी मायताओं से प्रभावित हैं। उदाहरण के लिए श्रीलंका के स्वविरवादियों की एक मायता है कि तयागत का शरीर अद्वारह हाथ लम्बा था। तयागत का शरीर था या किसी यक्ष या राक्षस का शरीर था? श्रीलंका में घर-घर पढ़े जानेवाले अत्यन्त प्रसिद्ध पुण्य बुद्धमुणालंकार वाक्य में भगवान बुद्ध के शरीर के अद्वारह हाथ का होने की बात को परम्परा-सम्मत माना गया है।

यदि भगवान बुद्ध सचमुच अद्वारह हाथ के थे तो जिस समय कुमारमत्य जोवक के पीछे पीछे राजा अजातशत्रु वेवुवन में उनके दशनाथ गया था तो महान भिक्षु सप्त के मध्य बड़े तयागत को वह क्यों पहचान न सका था? त्रिपिटक में यह भी लिखा है कि भगवान बुद्ध ने महास्वविर महाकाश्यप के साथ चीवर की बदली बदली की थी। यदि भगवान बुद्ध अद्वारह हाथ या छत्तीस फुट के थे और महाकाश्यप छह फुट के ही थे, तो तयागत का चीवर महाकाश्यप को और उसी प्रकार महाकाश्यप का चीवर तयागत को कैसे फिट आ गया?

क्या ऐसी सभी लोकोत्तर कथायें लोकात्तर घम की देशना करने वाले तयागत के शरीर को भी लोकोत्तर मान लेने की महायानी प्रवृत्ति की हो चीनक नहीं है?

किसी भी बुद्धवादी के मन में सिद्धाय गौतम की पारम्परिक जीवनी को लेकर जो कुछ प्रश्न विज्ञप्त लगते हैं, उसमें दो स्थान विशेष हैं। जातक की निदान-कथा में लिखा है महापुरुष ने जन्म लेने के लिए कुल का विचार किया और यही निश्चय किया कि बुद्ध धर्म या शुद्ध कुल में उत्पन्न नहीं होते। क्षत्रिय या ब्राह्मण इन्हें दो लोकमाय कुल में उत्पन्न होते हैं। आजकल क्षत्रिय कुल ही लोकमाय हैं। (इसलिए) हमें जन्म लूँगा।

जिन तयागत ने जन्म भर यही देशना की कि जन्म से न कोई ब्राह्मण होता है, न क्षत्रिय, उन्हीं की जन्म सम्बन्धी पारम्परिक कल्पना में जातिवाद के विपरीत विपाकत यह कल्पना न जाने कहाँ से आ मिली? इस कल्पना का न स्वविरवादी मायताओं से मेल खाता है और न महायानी मायताओं से।

जितने भी पालि-सूत्र हैं उन सभी में जातिवाद का प्रस्तर खण्डन है। उपालि नाई था। शायद सिंह ने पहले उपालि नाई को प्रवर्जित किया और क्षत्रिय कुमारों को बाद में। यदि उनकी दृष्टि में तयाकथित लोकमाय क्षत्रिय कुल ही अभिन्न-दनीय होता तो वह पहले क्षत्रिय कुमारों का प्रवर्जित करते और उपालि से पाद व दाना कराते, किन्तु उन्होंने तो उपालि को ही पहले प्रवर्जित किया और क्षत्रिय कुमारों से उसकी पाद वन्दना कराई।

वज्र्य ऐतिह्योपनिषत् उपनिषदों में परिगणित होने के बावजूद एक जाति पाति विरोधी वण व्यवस्था विरोधी महायान-कृति है।

तब जातिवाद से दूषित इस मायता ने स्वविरवादी परम्परा में और विशेष रूप से जातक की निदान कथा में जो स्थान पाया है, उसका एक ही बुद्धिसंगत समाधान है और वह यह कि यह मायता किसी बाधितत्व की है, न कि सम्यक् सम्बुद्ध की। भावी बुद्ध माना जाने होने पर भी बाधितत्व बाधिताओं नहीं हो होता।

सम्यक् सम्बुद्ध की तो परिशुद्ध देशना है—

न जच्चा वसता वसतो होति न जच्चा होति बाह्यो।

जन्म से न कोई वृषल या शुद्ध (—गुणवाची प्रयाग) होता है और न जन्म से कोई ब्राह्मण होता है।

क्योंकि बौद्ध धर्म प्रत्यक्ष और अनुमान प्रमाण वादी है और क्योंकि बौद्ध धर्म में 'शास्त्र-मान्यता' जैसी किसी भी शब्द प्रमाण को मानने की मजबूरी नहीं है, इसलिए शाक्य सिंह की जीवनी को लेकर प्रत्येक बुद्धिवादी के मन में कुछ शक और कुछ आशंका पैदा होती ही हैं।

जिन तथ्यागत ने भिक्षुओं के लिए परिश्रमों या प्रातिहारियों के प्रदर्शन पर प्रतिवन्ध लगाया जिन तथ्यागत ने उत्तरी मनुष्य धर्म प्रदर्शित कर सकने की मिथ्या घोषणा करने वाले भिक्षुओं को तब से ही निकाल बाहर करने का आदेश दिया, उन्हें तथ्यागत के नाम पर न जाने कितने परिश्रम प्रचलित हो गये हैं जैसे—

१—बोधिसत्त्व ने चारों दिशाओं, चारों अनुदिशाओं, नीचे ऊपर दसा दिशाओं का अवलोकन कर, अपने जैसा (किसी को) न देख सात पद्म गमन किया। सातवें पद्म पर पहुँच मैं ससार में सब जेठ हूँ। पुरप पुगवों की इस प्रथम वाणी का उच्चारण करते हुए सिंह-नाद किया।

२—भगवान् बुद्ध अपनी परलोकवासी माता को उपदेश देने के लिए त्रयानिश लोक में गये। वहाँ उन्होंने अभिघम्मपिटक का उपदेश किया।

३—अपने भिक्षुओं के लिए तो गृहस्था के सामने दिव्य प्रदर्शन करने का निषेध किया, किन्तु स्वयं यमक प्रातिहार किया।

प्रकृति के नियमों का उल्लंघन कर किसी भी घटना को घटित किया जा सकता हो, ऐसी सम्भावना तो नहीं हो सकती, किन्तु व्यक्ति विशेष ऐसी असाधारण बातें कर ही सकता है, जो दूसरे नहीं कर सकते।

तो भी इन असाधारण बातों के कर सकने की एक सीमा स्वीकार की जानी चाहिए न। किसी भी आदमी, किसी भी देवता अथवा किसी भी "ब्रह्म" के बारे में यह स्वीकार नहीं किया जा सकता कि वह जो चाहे कर सकता है, जो चाहे नहीं भी कर सकता है तथा जो चाहे उल्टा भी कर सकता है (कस्तुरी अकरतु, अयथा करतु शक्यते स ईश्वर)। यदि ऐसा विश्वास किया जायगा तो न जाने कितने सारे बाबाओं के लिए अथ श्रद्धालु जनता को लूटने-खाने की खुली छूट हो जायगी।

जहाँ तक धार्मिक नृद्धि—(सिद्धियों की बात है) जन-अजन यदि-अवदि, बौद्ध-अबौद्ध, स्थविरवादी-महायानी सभी परम्परायें उनमें विश्वास रखती प्रतीत होती हैं।

तुलनात्मक दृष्टि से स्थविरवाद की अपेक्षा महायान में शायद कुछ अधिक ही विश्वास दिया जाता है।

जहाँ अन्य अनेक विषयों में स्थविरवाद तथा महायान मूल रूप से एक हैं, वहाँ तथ्यागत द्वारा किये जा सकनेवाले प्रदर्शनों के बारे में तो उनमें पूरी पूरी एकता है। दिव्य चक्षु तथा दिव्य-श्रोत्र आदि में सभी का विश्वास है।

आज उनके प्रामाणिक परीक्षण की आवश्यकता है ताकि मत्स्यासत्य यथाय-अयथाय का यथा भूत ज्ञान प्राप्त हो सके।

बौद्ध-वाङ्मय को लेकर या बुद्ध चर्या को ही लेकर जो स्थविरवाद तथा महायान की मूल भूत एकता के संकेत दिये गये हैं, वे सापेक्ष दृष्टि से इतने महत्व के नहीं हैं, जितने महत्त्व के सद्भावितक एकता के निर्देश हैं। स्थविरवाद तथा महायान दोनों चारों आय सत्त्वों को जिस का तस स्वीकार करते हैं आय अष्टांगिक मार्ग को जिस का तस स्वीकार करते हैं और स्वीकार करते हैं प्रतीत्य समुत्पाद को भी जिस का तस।

स्थविरवाद की अपेक्षा महायानी वाङ्मय की यह विशेषता है कि उसने परवाद लण्डन करते हुए अपनी मायताओं को तरु की मुट्ठी भूमि पर प्रतिष्ठित किया है। स्थविरवाद ने तो चार आय सत्त्वा आय अष्टांगिक मार्ग तथा प्रतीत्य समुत्पाद की घोषणा भर की है, महायान ने उनकी डटकर वकालत की

है। यदि महायानों आचार्यों ने—अश्वघोष, शांति देव, वसुवधु, असग, दिडनाग, धमकीर्ति ने खड्ग हस्त होकर स्ववाद का प्रतिपादन और परवाद का मदन न किया होता तो भारत में बौद्ध धर्म टिका ही नहीं रह सकता था।

आत्मा और परमात्मा के बारे में सर राधाकृष्णन जैसे आत्मवादी परमात्मवादी आधुनिक दार्शनिकों की यह मिथ्या धारणा है कि स्वविरवाद तो निस्संदेह अनात्मवादी तथा अनौपचारवादी है, किंतु महायान में आत्म-तत्त्व तथा परमात्म तत्त्व को मानने की गुंजायश है। बात इसके सव्या विपरीत है, स्वविरवाद ने तो केवल रूप, वेदना, सत्ता, संस्कार तथा विज्ञान के आत्मवादी होने की घोषणा की है, किंतु महायान ने तो स्पष्ट रूप से “नवात्मास्ति स्कन्ध मात्र तु पञ्चक” कहकर उसका खुला और स्पष्ट निषेध किया है। इसी प्रकार स्वविरवाद ने तो भरसक सौम्य शब्दों में ईश्वर वस्तुत्ववाद का निषेध किया है महायान ने तो ईश्वर वस्तुत्ववाद को ध्वस्त प्रज्ञा लोगों की जड़ता का एक लक्षण कहा है। राहुलजी की कृपा से धमकीर्ति का यह श्लोक पर्याप्त प्रसिद्धि पा गया है—

वद प्रामाण्य कस्यचित् कृतुवाद
स्मान्ने धर्मच्छा जातिवादवलेप
सत्तापारम्भ पाप हानाय चित्ति
ध्वस्तप्रज्ञाना पञ्च लिगानि जाडये।

धमकीर्ति से भी कहीं अधिक प्रखर असग हैं। उनका कहना है कि कोई चीज हो और किसी को दिलाई न दे, ऐसा अध्यापन तो समझ में आता है, किंतु कोई चीज हो ही नहीं—जैसे आत्म तत्त्व तथा परमात्म तत्त्व—और तब किसी को दिलाई दे ऐसा अध्यापन तो कल्पनासीत है।

कहनेवाले कहते हैं कि चार आय सत्य आय अष्टांगिक मार्ग प्रतीत्य समुत्पाद को लेकर तो कोई वैमत्य नहीं, स्वविरवाद तथा महायान में असली वैमत्य निर्वाण के स्वरूप को लेकर है। भगवान बुद्ध का धर्म मु-आख्यात है। भगवान बुद्ध का धर्म सादृष्टिक है। भगवान बुद्ध का धर्म अकालिक है। भगवान बुद्ध के धर्म के बारे में कहा जा सकता है कि आओ और स्वयं आकर परखकर देख लो। भगवान बुद्ध का धर्म उन्नति पथ पर अग्रसर करनेवाला है। भगवान बुद्ध के धर्म का कोई भी बुद्धिमान आदमी व्यक्तिगत तौर पर साक्षात् कर सकता है। ऐम धर्म में निर्वाण ही जिसका परमांश है यदि निर्वाण के बारे में ही वैमत्य हुआ तब तो कोई बात नहीं बनी या यह कहना चाहिए कि यह तो गम्भीर चिन्ता का विषय है।

जिस समय किसी भी भिक्षु की उपसम्पदा ही नहीं प्रवर्ग्या भी होती है, वह कहता है और उससे कहलाया जाता है — ‘सब दुख निस्सरण निब्बान सच्चि करणत्वाय इम कामाव गहेत्त्व पम्माज्जेम भन्ते अनुकम्प उपादाय’ अर्थात् सभी दुखों का जो एकांतिक निरोध है जिस निर्वाण कहते हैं, उसका साक्षात् करने के लिए यह चीयर ग्रहण कर आप अनुकम्पा करके मुझे प्रयत्नित कर दें।’

सभी प्रकार के शारीरिक मानसिक दुःखों के एकांतिक निरोध का नाम निर्वाण है।

क्या इस प्रकार का निर्वाण सम्भव है? इसे सम्भव मानना धृष्टता का विषय है। रोग है ता स्वास्थ्य भी है। रोग मुक्त होने से पूर्व रोग मुक्त हो सन अथवा स्वास्थ्य-लाभ की सम्भावना को स्वीकार करना रोगी के लिए धृष्टता का ही विषय है।

क्या यह निर्वाण इसी छद्म फुट के शरीर में, इसी पृथ्वी पर प्राप्त किया जा सकता है? तवागत का वक्ता आश्वसन है हा।

पञ्चवर्गीय भिक्षु जब अहत हो गये जब यंग और उसके मित्रा सहित तथा स्वयं भगवान बुद्ध को भी शामिल करने के इस लोके में अहत भिक्षुओं की संख्या इकमठ हो गई तो भगवान बुद्ध ने उन सभी अहत

भिक्षुओं को सम्बोधित करके कहा - भिक्षुआ, जितने भी मानुष या दिव्य बंधन हैं मैं उन सभी से मुक्त हूँ। भिक्षुओ, जितने भी मानुष या दिव्य बंधन हैं, तुम भी उन सभी से मुक्त हो। इसलिए भिक्षुओ अब बहुत जनो के हित के लिए बहुत जनो के सुख के लिए विचरो ऐसे धर्म का उपदेश दो जो आरम्भ में भी कल्याण कारक हो मध्य में भी कल्याणकारक हो तथा अंत में भी कल्याण कारक हो।

तथागत की इस देशना से स्पष्ट है कि साध्य तो है जन सेवा, जन कल्याण, अहत होना उसका साधन मात्र है। अहत होना स्वयं अपने में साध्य नहीं, क्योंकि जो स्वयं मागभ्रष्ट है वह दूसरा का पथ प्रदर्शक कैसे हो सकता है? जो स्वयं मलिन है वह दूसरा को परिशुद्ध कैसे कर सकता है?

यही स्वविरवाद तथा महायान की भूल भूत एकता का वह मिसल बिन्दु है, जहाँ दोनों परम्पराओं का सुन्दर सम्मेलन हो जाता है।

स्वविरवाद ने आत्म सुधार पर जोर दिया महायान ने परोपकार पर। बिना आत्म सुधार के परोपकार नहीं हो सकता और वह आत्म सुधार भी किस काम का जो किसी के कुछ भी काम नहीं आ सकता।

ऐसा अहत भिक्षु सम्पूर्ण रूप से परिनिवृत्त होने पर उसके पाँचो स्कंधो, रूप वेदना, संज्ञा, संस्कार तथा विज्ञान का निरोध होने पर उनका क्या होता है, तथागत ने इस प्रश्न को अन्याकुल रखा है। कहीं, कुछ भी तो उत्तर नहीं दिया पोटुपाद के विविध प्रश्नों के उत्तर में यही कहा—‘पोटुपाद’। मैंने यह कब कहा कि तथागत परिनिवृत्त होने के अनन्तर रहते हैं। पोटुपाद। मैंने यह कब कहा कि तथागत परिनिवृत्त होने के अनन्तर रहते भी हैं और नहीं भी रहते। पोटुपाद मैंने यह कब कहा कि तथागत परिनिवृत्त होने के अनन्तर नहीं भी रहते और नहीं नहीं भी रहते (दोनों का निषेध)।

‘तो क्यों नहीं कहा?’

इस प्रकार के सभी प्रश्नों का पूछा जाना और उनका उत्तर दिया जाना निष्प्रयोजन है, इनसे कोई भी अथ सिद्ध नहीं होता।

तथागत की दृष्टि में काम की बात एक ही थी, सारवान वस्तु एक ही थी—सर्वो की शुद्धि, शोक तथा रोने पीटने का शमन, दुःख दोमनस्य का अंत, ज्ञान की प्राप्ति तथा निर्वाण का साक्षात्कार।

महान कवि महान दार्शनिक अवधूषो ने इसी अनिवचनीयता को क्या सुन्दर जामा पहनाया है—

दोषो यथा निभृत्तिभ्युपेतो
नैवावनि गच्छति ना तरिक्ष
दिश न काञ्चित् विदिश न काञ्चित्
स्नेह क्षयात् केवलमेति शान्ति
एव वृत्ति निवृत्तिमभ्युपेतो
नैवावनि गच्छति ना तरिक्ष
दिश न काञ्चित् विदिश न काञ्चित्
स्नेह क्षयात् केवलमेति शान्ति ।

जिस प्रकार स्नेह (तैल) के न रहने पर दीपक बुझ जाता है। उसके बारे में यह नहीं कहा जा सकता कि वह पृथ्वी की आर जाता है अथवा आकाश की ओर वह स्नेह (तैल) के न रहने पर केवल शान्ति को प्राप्त होता है। इसी प्रकार जो शून्य-वृत्त्य हो गया है जिसकी अविद्या तथा तृष्णा का भय हो गया है, वह स्नेह आसक्ति के न रहने पर बुझ जाता है। उसके बारे में भी यह नहीं कहा जा सकता कि वह पृथ्वी

हो सकता है कि सभी दुष्टों के एकात्मिक निरोध को, इसी छद्म फुट के शरीर में निर्वाण प्राप्ति को कुछ लोग सम्भव ही न मानते हों। वास्तव में निर्वाण कोई ऐसी वस्तु है भी नहीं जिसे आदमी दोड़ भाग कर प्राप्त कर सके। जिस प्रकार स्वस्थ हुआ जाता है स्वास्थ्य प्राप्त नहीं किया जाता, उसी प्रकार निवृत्त हुआ जाता है, निर्वाण प्राप्त नहीं किया जाता।

प्रसिद्ध दार्शनिक डा० ठालके का कहना था कि यह बात नहीं है कि आदमी अपने आदर्शों तक पहुँचते नहीं, आदर्शों तक पहुँचा ही नहीं जा सकता। आदर्शों का आदर्शतत्त्व इसी बात में है कि वे आकाश में स्थित ध्रुव तारे की तरह जीवन रूपी नौका का सही सही दिशा निर्देश करते रहते हैं।

हो सकता है किसी किसी के लिए ऐसा अहत्व ऐसा निर्वाण जिसमें अविद्या और तृष्णा के क्षय के अतिरिक्त कुछ भी नहीं, शेष मात्र भी आकषण न रखता हो। ऐसे मनीषियों के लिए आचार्य गान्धि देव के बोधिचर्यावितार के ये श्लोक कितने अधिक प्रेरणादायक सिद्ध होंगे—

मुच्यमानेषु सत्त्वेषु ये ते प्रामाद्यसागरा ।

तेरेव मनु पर्याप्त मोक्षेण अरसिन्वेन किं ।

(प्राणियों को दुःख मुक्त होते देखकर मेरे मन में जो आनन्द की हिलोरें उठती हैं, वह ही मेरे लिए पर्याप्त है। इस नीरस मांस को लेकर क्या करूँगा ?)

ये केचित् दुःखिता लोके सर्वे आत्मसुखेच्छया ।

ये केचित् सुखिता लोके सर्वे अयसुखेच्छया ॥

(जितने भी आदमी ससार में दुःखी हैं वे केवल इसलिए दुःखी हैं कि अपने को सुखी बनाने के प्रयत्न में लगे रहते हैं। जितने भी आदमी ससार में सुखी हैं, वे केवल इसलिए सुखी हैं कि वे दूसरों को सुखी बनाने के प्रयत्न में लगे रहते हैं।)

दूसरों की सुख साधना ही कदाचित् महायानी निर्वाण है। निर्वाण को निर्वाण क्यों कहते हैं ?

(१) इसकी सज्ञा लोकोत्तर है।

(२) इसे चारों माग फलों के माध्यम से ही साक्षात् किया जा सकता है।

(३) यह 'वान' कहलाने वाली तृष्णा को जड़मूल से खोद डालता है।

स्वभाव से एक ही प्रकार का होने पर भी दो प्रकार का माना जाता है—

(१) सउपादिसेस निर्वाण

(२) अनुपादिसेस निर्वाण

पाचों स्कन्धों के विद्यमान रहने पर जिस निर्वाण की प्राप्ति होती है वह स उपादिसेस निर्वाण कहलाता है।

पाचों स्कन्धा का निरोध होने पर जिस निर्वाण की प्राप्ति होती है वह निरुपादिसेस निर्वाण कहलाता है।

पदमच्युतमनन्तमसस्तमनुत्तर ।

निर्व्याममिति भासति वानमुत्ता महेमिनो ।

जो तृष्णा मुक्त महर्षि हैं वे उस पद को जो च्युति मुक्ति है जो अनन्त है, जो अमस्कृत है, जो अनुत्तर है निर्वाण कहते हैं।

स्मविरवाद के हिसाब से भी निर्वाण अनिवचनीय ही है और महायान के हिसाब से भी।

बुद्धि का 'ग्रह' को अनिवचनीय प्रतिपादित करना कदाचित् इसी सत्यदायकता का सदुपयोग है।

जिस प्रकार हिंदू शब्द, जिसका फार्सी भाषा में चोर इत्यादि अर्थ किया जाता है, हिंदुओं को दूसरों की ही देन है वही प्रकार 'हीन यान' शब्द का भी जो स्थविरवादियों को महावानियों ने दिया है, कोई अच्छा अर्थ नहीं। हीन तुच्छ का पर्याय है और तुच्छ की अपेक्षा भी अधिक हीनतर है।

स्थविरवादियों ने तो अपने आपको कभी हीनयानी कहा नहीं, कोई बहेया ही क्यों।

अखिर महावानियों ने भी स्थविरवादियों को 'हीनयानी' कह कर एक प्रकार की गाली क्यों दी ?

इसका उत्तर बौद्ध धर्म के स्वीकृत आदर्शों की भिन्नता में है।

बौद्ध-साधक या तो अहंता होने की कामना कर सकता है, या प्रत्येक बुद्ध होने की और या फिर सम्यक सम्बुद्ध ही होने की।

तीनों आदर्शों में अहंता की भिन्नता है, अथवा परस्पर किसी प्रकार का विरोध नहीं।

आप कल्पना कीजिए एक जलती हुई नगरी है। एक आदमी को कोई दूसरा बता देता है कि नगर में आग लगी हुई है। पलक मरने का कोई अर्थ नहीं वह भाग खड़ा होता है और किसी क्षेमकर भूमि पर जा स्थित होता है। वह अहंता है।

अब आप कल्पना कीजिए एक जलती हुई नगरी है। एक दूसरा आदमी है। उसे कोई दूसरा नहीं बताता कि नगर में आग लगी हुई है। वह स्वयं ही जान लेता है कि नगर जल रहा है। वह भाग खड़ा होता है और किसी क्षेमकर भूमि पर स्थित होता है। वह प्रत्येक-बुद्ध है।

अब आप फिर कल्पना कीजिए। एक नगरी है जल रही है। एक आदमी को इसकी जानकारी होती है कि आग लगी है। उसकी स्वाभाविक प्रवृत्ति होती है कि नगर से भाग चले और जैसे बन् अपनी रक्षा कर ले। किन्तु वह महामानव है सोचता है, अकेले अपनी जान लेकर भागने में क्या सार है ? सभी के संरक्षण का योग्य उपाय करना चाहिए। वह आत्म रक्षा की चिन्ता नहीं करता, वह भूत हित में रत हो जाता है और सभी का संरक्षण करने में समर्थ होता है—मागद्वष्टा होने के नाते अथवा उसके बताये भाग पर चलकर संरक्षण तो सभी को अपना अपना करना ही होता है।

स्वयं कल्याण-पथ पर चलते हुए जो दूसरों को भी कल्याण पथ पर चलने की प्रेरणा देता है, जो पथ प्रदोष का पथ प्रदर्शक है जो घने अंधकार में भी प्रकाश की ज्योति प्रज्वलित करता है वह सबबुद्ध बौद्ध नीति है, पूजनीय है। वही सम्यक सम्बुद्ध है।

आपको अधिकार है कि आप सम्यक सम्बुद्ध ही होने की महती आकांक्षा को अपने मन में जगह दें और जो विचार आत्म संरक्षण से अधिक कुछ नहीं कर सकता, उसे हीन दृष्टि से देखें।

किन्तु क्या वह आत्म संरक्षण मात्र के लिए प्रयत्नशील प्राणी भी उस प्राणी की अपेक्षा अच्छा नहीं जो जलती हुई आग में ही व्यर्थ जल भरता है और जो अपना आत्म संरक्षण कर सकने के प्रयास में असमर्थ है, या व्यामोह के कारण वैसा प्रयास ही नहीं करता। जो अहंता है जिसने माग फलों को मांसांत करके अहंता फल प्राप्त किया है, वह हर पृथक् जन से अशुभ है।

वह व्यक्ति जो स्वयं माग का आविष्कारक है, भले ही किसी दूसरे का पथ प्रदर्शन कर सके या न कर सके भले ही उसकी ऐसी कुछ नीयत भी न हो तब भी वह कितना अच्छा है, स्वयं माग का आविष्कारक और स्वयं उस पर चलकर क्षेमकर भूमि पर प्रतिष्ठित होने वाला।

अरे इसमें तो कोई सन्देह नहीं कि समस्त चराचर प्राण द्वारा बौद्धनीति ही के अहंता सम्यक सम्बुद्ध ही जिन्होंने स्वयं माग का आविष्कार किया है, अतः प्राणियों को उस पथ का अनुसरण करने का प्रेरणा दी है और जो भी प्राणी उनके दिशाय कल्याण पथ के अनुयायी बने हैं वे सब क्षेमकर भूमि पर प्रतिष्ठित हो गये हैं।

तब इसमें किसी के लिए भी ऐसी कौन-सी बात है कि अपने को 'महायानी' बहे और दूसरे को 'हीनयानी' ।

महायान निस्सन्देह महायान है, किन्तु तथाकथित हीन यान भी कुछ ऐसा 'हीन यान' नहीं कि उसे 'हीन यान' कहने का ही आग्रह किया जाय ।

अब अनेक बातें हैं, जिनकी चर्चा आवश्यक है । किन्तु चौद्व धम भले ही अकालिको' हो व्यावहारिक स्तर पर तो काल की मर्यादा को स्वीकार करना ही पड़ता है ।

Yantra Mantra and Tantra

Shri K C Aryan

The subject of Yantra Mantra and Tantra is very vast. In the following paragraphs I shall try to present it in as concise and clear a manner as possible. All the three elements form part of worship and have been in use since Vedic or pre Vedic period. They are so intimately interlinked that it is not possible to study one without being fully conversant with the other.

In Tantra Shastras yantra means ritual diagram or a symbolistic diagrammatic body of a prayer verse which is a geometrical formula for each god of the Hindu pantheon. It is intended to enable the worshipper attain greater self control and concentrate all his ideas and physical forces on meditation of the Supreme Principle. This way it enables him to attain oneness with God. Apparently a Yantra is geometrical in shape and composed by lines, curves and dots. It can be square, triangular, circular, hexagonal, octagonal or polygonal. It can be a star with 6, 8 or 100 sides. Some yantra compositions depict magic circles, sacred squares, a concatenation of curves or an intersection of polygons that enclose the magic Mandala. The power of the deity is invoked into these diagrams. The deity is confined to its enclosure, held spellbound and can not escape. In short yantras are geometrical contrivances, the contours of which can bind the deity and make him/her do things according to the will of the worshipper. To understand its true nature one has to go beyond the notions of geometry into those of dynamics. A yantra represents a particular force which increases in proportion to the abstraction and precision of the diagram. It is either drawn and painted on cloth and paper or engraved on copper, sandalwood or stone. The Tantrikas believe the yantra to be the subtle body of a particular deity.

When a devotee succeeds in attaining a certain degree of spiritual power with constant worship of his chosen deity through idol, recitation of Mantras, sacrificial offerings, etc. then only can a Guru allow him to worship with the aid of yantra. This means that first of all he has to arouse the hidden spiritual powers within himself. This exercise eventually results in the complete union of soul with the Almighty. The devotee has to pass through a number of stages in order to arrive at this stage. In short yantra bridges the gap between gross and subtle forms of worship.

The yantra is contemplated upon as the body of the deity. Each part of it represents the Shakti, the female counterparts of male deities whose significance is known only to the instructed Sadhaka. While some yantras are represented merely by geometrical shapes at times the figure of the deity is also drawn or engraved along with the lines, the purpose being merely to strengthen the faith of the worshipper in his Sadhana.

Worship with the help of yantras was elaborately developed by the Tantrikas. The Tantrashastras contain a wealth of information on yantras and their philosophy. According to Kularnava Tantra, the yantras have the power to free the devotee from all kinds of fears and bondage. He should pray in a state of purity and expel carnal desires, anger, greed etc. from his mind.

Worship of yantras is pursued as a joyous rhythmic ritual through an integrated employment of thought, word and physical movement and is also used to signify the combined ritual itself.

Through these yantras, the supernatural powers are believed to be controlled magically and made effective. By worshipping them, the worshipper can fulfil all his desires. Some yantras are drawn as acts of devotion, when undergoing some religious ceremony. While there are others which are intended to yield material or worldly gains or which help a donor attain the desired end. The yantras should be drawn and worshipped on prescribed days.

The Sadhaka is required to create his worship to the days, the phases of the moon, times of the year and the positions of the planets and constellations. Some yantrika pictures depict elaborate calculation systems something like a checkerboard which enables the Sadhaka to work out the necessary correspondence. These magic square devices are also used as a way of producing a variety of mantra combinations. The Devatas or mantras are inscribed in these squares which are painted in symbolic colours. The yantrika diagrams refer to continents, planetary movements and cosmic genesis.

The geometrical shapes of the yantras are based on deep spiritual philosophy, which is closely related to the five elements i.e. Panchatattva of which are composed the cosmos and the human body. According to Hindu philosophy everything that forms part of the cosmos (Brahmanda universe macrocosm) exists in the human body also (Pinda microcosm). The human body visible to our eyes is termed gross or sthula by Hindu sages (Rishis). Within this body exists the subtle or Sukshma body. The subtle form of human body is seen as a subtle form of a totally alive universe. This subtle body consists of six Chakras—Muladhara, Svadhisthana, Manipuraka, Anahata, Vishuddhi and Ajna. Each Chakra is in the shape of a lotus, the total number of petals of six Chakras is 51 and on them are inscribed the alphabetic letters of Sanskrit language. According to the Tantrashastra, the soul in the body is the very self of these alphabetic letters. The Mother Goddess, the embodiment of these letters is present in the various letters in the Chakras. Just as the melody issues from a lute when its chords are struck similarly when the awakened Kundalini pierces through the six Chakras the chords of the letters thereby the soul is struck in an harmonious order. This enables the Tantrika devotee attain spiritual achievement (Siddhi) in less time.

The Kundalini is roused through the power of the mantras (mantra Shakti), Mantra being the harmonious symphony of the body and soul of the deity. Mantra Shakti is the very foundation on which the whole edifice of Yantrika and Tantrika worship (Sadhana) stands. This is how this process is explained in the Shastra—the worshipped deity (Ishta Devata) is the very self of the Atman, not separate from it. The

true Tantrika worship is the worship in the mind. The form of the deity is made manifest by the recitation of Mantra (japa). The Mantra is regarded as the soul of the worshipped deity. The yantra becomes infused with the actual presence of the deity, when the Mantras are correctly recited. "Mantra, when rightly said, is a potent compelling force, a power of words effective both to produce material gain and accomplish worldly desires whatever the Sadhaka desires that he surely obtains. It is said that Siddhi is the certain result of Japa or recitation of Mantra with the help of image or yantra (ritual diagram) associated with a particular deity." The Tantrikas believe that deity in the form of Mantras is sound (Shabdā Brīhmiṇi). Each deity has his or her own yantra which is worshipped to the accompaniment of appropriate Mantra. There is a wide variety of yantras—some are mere geometrical contrivances, others have the image of the deity inscribed on them along with the Mantras. The deity may be realised in any object. The same power which manifests itself to the ear through the Mantra and is represented in lines and curves of yantra is the body of the deity. Thus yantra is the graphic symbol of the Shakti indicated by the Mantra with which identification takes place.

The mantras often have a ritual purpose, so they are recited when certain rituals are being performed. They even have magical properties. By means of the mantra, cosmic and bodily energies are concentrated into rituals. The yantra is closely linked with mantra in that by means of this diagram, visual energies are concentrated.

Generally the Bijā mantras are used for these rituals, for they are regarded as Shaktirūpa and endow the worshipper with stupendous spiritual powers. Their importance lies in their being the quintessence of Mantra. The relation of Bijā-Mantra and mantra is the same as that of the seed and tree. Each deity has his or her own Bijā-Mantra for example Kṛm is the Bijāmantra of Kālī, "Om" of Lakṣmī, "Hrim" of Māyā, etc. The Bijāmantras are always monosyllabic. It may be noted here that the first Bijāmantra was "Aum" which is still regarded as the most important and powerful Vedic mantra. Aum is the root syllable of origination and dissolution, the initial Brahman vibratory syllable which the presence of the Brahman (Brahman) was condensed. It is the nucleus of this syllable. The Tantrika Bijāmantras are of secondary importance. They are regarded as very effective, but not their utterance and sounds produce the same result as the sound of the root syllable. The recitation of a Bijāmantra (e.g., "Om") has the same effect as the recitation of a hundred "Aum"s of spiritual achievement is a very effective.

The yantras are closely related to the mantras. They are considered as the body of the deity or Paramātmā. The yantra is a geometric diagram which is drawn on a piece of paper or a metal plate. It corresponds to the human body. The yantra is a geometric diagram which is drawn on a piece of paper or a metal plate. It corresponds to the human body. The yantra is a geometric diagram which is drawn on a piece of paper or a metal plate. It corresponds to the human body.

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centre of the Shrichakra or Shriyantra rises the Great Goddess like the Sun, in a blaze of light excelling the brilliance of countless mid day suns and the coolness of innumerable moons. The central point is called the Bindu symbolising the readiness of the Mother to create as a concentrated power, i.e. the Mother stands at the centre of the universe. The world is issued from and will dissolve into it. There are two sets of triangles—triangles standing on its apex represent Shakti or Shivayuvati, while the set of inverted triangles are Shiva or Shrikantha. The triangles placed across one another form a hexagon and symbolise the union of Shiva (Aham) and Shakti (Idam). In other words it is suggestive of the creation of the universe. At the centre of this hexagon is a crescent which enlarges into a full circle or a Bindu. At the base of two circles of lotus petals is the square or Bhupura, having four gates, each guarded by a goddess.

According to the Yogimhrdaya, 'the Shrichakra came into being when Shakti assumed the form of the Brahmanda (universe) through Her Will and gazed at Her Universal Form. This means that the creation of the universe is the result of the perpetual union of Shiva and Shakti. In the absence of such a union there would be the final dissolution or Mahapralaya.

The worship of Shriyantra is considered to be extremely beneficial for the Sadhaka. The six Chakras of the yantra are identical with the Chakras in the subtle body of the worshipper. The Bindu corresponds to the Sahasrara Chakra.

The discovery of Shriyantra was the result of Adi Brahma Vidya or Supreme Knowledge which is also known as Shrividya i.e. the worship of the Supreme Principle in female aspect which is Shakti or Creative Energy. Although an essential part of Tantrika worship, it has the sanction of the Vedas and embodies the underlying principles of the Vedic thought. The Shrividya prescribes two forms of worship—one is meant for highly advanced Sadhaka which is free of all extraneous rituals and ceremonies the other is performed with the help of yantras mantras and appropriate gestures. The latter form of worship bestows special psychic powers and worldly gains on the worshipper.

The worship of Shriyantra keeps the devotee free from all kinds of diseases. The yantras are of various types. Anka yantras Akshara yantras, Rekha yantras and Pataka yantras. The Anka type are diagrams inscribed with Mantras and Bijaksharas, the Rekha type are linear diagrams. The Pataka yantras are pictorial diagrams carrying the image of the deity on whose body and around whom are inscribed yantras and mantras of that particular deity. Such yantras are the most interesting and available in large numbers in Rajasthan. They are always drawn and painted on paper and cloth by the priests (Brahmanas). Also known as Murtamaya yantra they depict figures of Shakti and her manifestations Shiva and Hanuman.

It is interesting to note here that the tradition of Dhuli Chitra Alpana, Kalam Chowk Poorna Mandana or Rangoli drawn by women at the entrance of their houses owes its origin to the yantras. Most of the designs are derived from the magic diagrams which are believed to protect the inmates of the house from all kinds of evil influence.

The energies concentrated by Yantras and Mantras can be directed to specific magical purposes including healing obstructing enemies causing the crops to grow or

hemisphere which carries a drop like body on its plane surface we get the following figure which represents the basic principles of the later stupa architecture prevalent in the northern sphere of Buddhist influence. The Japanese Shingon sect which has most faithfully preserved the tradition of the Indian mantrayana, actually builds stupas (sotoba) of exactly this shape as monuments for the dead. The Tibetan chhorten also comes near to this ideal form, because the central cupola (anda) of the stupa has been reversed into a pot shaped vessel (Bumpa) which rests on a cubic sub structure and is crowned by a tall cone ending in a small upturned hemisphere which carries on its plane surface a crescent a sun disc and a drop or flame shaped jewel, one upon another. In addition to this the main parts of the chhorten are actually painted in the colours of the great elements, the cubical sub structure yellow (Earth) the spherical central part white (Water) the conical spire red (Fire) while the form of the fourth element (Air), which should have a green surface is generally hidden under the honorific umbrella, a symbol which, especially in its Tibetan form, is closely connected with the concept of air. Without taking into account its true origin and its natural relationship to sun, air and sky it may be mentioned that according to later Hindu and Buddhist tradition honorific umbrellas were supposed to appear in the sky when a saint had realised certain magic powers.

Between the horizontal umbrella disc which covers the cup like hemisphere and the flaming drop, symbols of air and ether respectively there is a white crescent and a red sun disc (the latter resting upon the inner curve of the crescent) which thus repeats the colours of the two main elements of the stupa, namely that of the sun related spire and that of the moon related waterpot shaped central part.

In the spherical and conical parts of the chhorten, the two currents of psychic energy are represented by their separate and elementary aspects in the crescent and the sun disc. They are represented in their sublimated or spiritualised form as knowledge (prajñā) and compassion (karuṇā) from the union of which the dazzling flame jewel of perfect enlightenment is born. This symbol of unity and ultimate reality has its latent counterpart in the form of a blue dot or seed, the creative spiritual element inherent in every sentient being as the potential consciousness of enlightenment.*

The Shriyantra lent itself not only to architectural symbolism, but to painting (on cloth and paper) also. The Buddhist Tantrikas of Tibet and Ladakh evolved an elaborate symbolism around the Shriyantra which they call the mandala yantra. These mandala yantras satisfied the needs of the well instructed initiates. Besides for the majority of believers there was always need for direct pictorial representation of the more popular Buddhas and Bodhisattvas, goddesses and protecting divinities as well as famous men of religion who may be thought of as having achieved the rank of the Buddha.

The mandalas were used in later Buddhist tradition as a symbolic representation of the transcendent absolute in its relationship with the phenomenal world. This rela-

For information on Tibetan Stupa architecture I am indebted to Monk Angarikha Govinda

tionship is expressed in a cosmic pattern, viz. the centre and the various points of the compass, by representing the Five Tathagatas as special manifestations from the centre. In short, the Mandalas illustrate diagrammatically the newly conceived relationship of Buddhahood to phenomenal existence.

In these Mandalas the central position of the Bindu is occupied by Sarvavid, the Omniscient Lord. The Tibetan word for it is Kun rig. The set of five triangles consists of five Buddhas and the set of four triangles of four goddesses. They are painted in different colours such as white, blue, yellow, red or orange, and dark green. The square Bhupura remains as it is and its four guardians in the east, west, north and south are Vajrankusha, Vajrasphota, Vajraghanta and Vajrapasha respectively. The two circles of eight petal and sixteen petal lotuses are here replaced by eight goddesses and sixteen Bodhisattvas.

It may be noted that this is not the usual pattern followed in all the mandala yantras (Thangkas as they are popularly called). The number and representation of gods and goddesses change in each one of them. Sometimes, there is another square within the Bhupura enclosing nine Buddhist divinities. In some mandala yantras the Shriyantra is enclosed within the circles. In the centre is a circle around which are eight lotus petals painted black, red, yellow and green. Around this are three circles enclosed in a square. It is believed that meditation on this kind of mandala yantra generates a special condition of consciousness. Other such paintings include the depiction of the forms of Buddhist pantheon such as the Bodhisattva Chakrasambhara, red Dakinis etc.

The mandala yantras are designed to serve as a mental support for attaining salvation. They are painted in strict adherence to the canonical texts, that is, the Tantras, on cloth or walls of Buddhist temples and monasteries.

In Nepal, manuscripts are available illustrating a long series of mandala yantras which were used in sequence. These contain a variety of Shriyantras, circular mandalas and computation boards. In another representation of Shriyantra painted in beautiful colours on cloth by some Nepalese artist the symbols of the Hindus and Buddhists are combined in perfect harmony. The Mahavidyas (the diverse manifestations of the Supreme Goddess Shakti) are depicted in the triangles, lotus petals and outer the four gateways are painted Shivalinga and Buddhist stupa motifs.

A number of variations of the Shriyantra are available also. These are of Hindu Tantrikas. There are the Kalyantra, the Bhuvaneshvari yantra. The former has a dot (Mahabindu) in the centre, five inverted triangles encircled by petal lotus while the latter has the Mahavidya Bhuvaneshvari seated in the inverted triangle enclosed by a hexagon formed by two intersecting triangles. Chakras formed by eight petal and sixteen petal lotuses as well as the inscribed by mantras appropriate to the deity.

The Viraja or Vishvarupa of Vishnu (the vision Krishna had shown to the battlefield of Kurukshetra) revealing Him as the Supreme Principle, whose reality is the theme of many a yantrika painting, the ~~prajna~~ ~~prajna~~ ~~prajna~~ devices attain a similar vision for themselves. The

hemisphere which carries a drop-like body on its plane surface we get the following figure which represents the basic principles of the later stupa architecture prevalent in the northern sphere of Buddhist influence. The Japanese Shingon sect which has most faithfully preserved the tradition of the Indian mantrayana, actually builds stupas (sotoba) of exactly this shape as monuments for the dead. The Tibetan chhorten also comes near to this ideal form, because the central cupola (anda) of the stupa has been reversed into a pot shaped vessel (Bumpa) which rests on a cubic sub structure and is crowned by a tall cone, ending in a small upturned hemisphere which carries on its plane surface a crescent a sun disc and a drop or flame shaped jewel, one upon another. In addition to this the main parts of the chhorten are actually painted in the colours of the great elements: the cubical sub structure yellow (Earth), the spherical central part white (Water), the conical spire red (Fire) while the form of the fourth element (Air) which should have a green surface is generally hidden under the honorific umbrella, a symbol which especially in its Tibetan form is closely connected with the concept of air. Without taking into account its true origin and its natural relationship to sun, air and sky it may be mentioned that according to later Hindu and Buddhist tradition honorific umbrellas were supposed to appear in the sky when a saint had realised certain magic powers.

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Between the horizontal umbrella disc which covers the cup like hemisphere and the flaming drop symbols of air and ether respectively, there is a white crescent and a red sun disc (the latter resting upon the inner curve of the crescent) which thus repeats the colours of the two main elements of the stupa, namely that of the sun related spire and that of the moon related waterpot shaped central part.

In the spherical and conical parts of the chhorten the two currents of psychic energy are represented by their separate and elementary aspects in the crescent and the sun disc. They are represented in their sublimated or spiritualised form as knowledge (prajñā) and compassion (karuṇā) from the union of which the dazzling flame jewel of perfect enlightenment is born. This symbol of unity and ultimate reality has its latent counterpart in the form of a blue dot or seed, the creative spiritual element inherent in every sentient being as the potential consciousness of enlightenment.*

The Shriyantra lent itself not only to architectural symbolism but to painting (on cloth and paper) also. The Buddhist Tantrikas of Tibet and Ladakh evolved an elaborate symbolism around the Shriyantra, which they call the mandala yantra. These mandala yantras satisfied the needs of the well instructed initiates. Besides for the majority of believers there was always need for direct pictorial representation of the more popular Buddhas and Bodhisattvas, goddesses and protecting divinities as well as famous men of religion who may be thought of as having achieved the rank of the Buddha.

The mandalas were used in later Buddhist tradition as a symbolic representation of the transcendent absolute in its relationship with the phenomenal world. This rela

tionship is expressed in a cosmic pattern, viz the centre and the various points of the compass, by representing the Five Tathagatas as special manifestations from the centre. In short, the Mandalas illustrate diagrammatically the newly conceived relationship of Buddhahood to phenomenal existence.

In these Mandalas, the central position of the Bindu is occupied by Sarvavid the Omniscient Lord. The Tibetan word for it is Kun rig. The set of five triangles consists of five Buddhas and the set of four triangles of four goddesses. They are painted in different colours such as white, blue, yellow, red or orange, and dark green. The square Bhupura remains as it is and its four guardians in the east, west, north and south are Vajrankusha, Vajrasphota, Vajraghanta and Vajrapasha respectively. The two circles of eight petal and sixteen petal lotuses are here replaced by eight goddesses and sixteen Bodhisattvas.

It may be noted that this is not the usual pattern followed in all the mandala yantras (Thangkas as they are popularly called). The number and representation of gods and goddesses change in each one of them. Sometimes, there is another square within the Bhupura enclosing nine Buddhist divinities. In some mandala yantras the Shriyantra is enclosed within the circles. In the centre is a circle, around which are eight lotus petals, painted black, red, yellow and green. Around this are three circles enclosed in a square. It is believed that meditation on this kind of mandala yantra generates a special condition of consciousness. Other such paintings include the depiction of the forms of Buddhist pantheon such as the Bodhisattva Chakrasambhara, red Dakinis etc.

The mandala yantras are designed to serve as a mental support for attaining salvation. They are painted in strict adherence to the canonical texts, that is, the Tantras on cloth or walls of Buddhist temples and monasteries.

In Nepal, manuscripts are available illustrating a long series of mandala yantras which were used in sequence. These contain a variety of Shriyantras, circular mandalas and computation boards. In another representation of Shriyantra painted in beautiful colours on cloth by some Nepalese artist, the symbols of the Hindus and Buddhists are combined in perfect harmony. The Mahavidyas (the diverse manifestations of the Supreme Goddess Shakti) are depicted in the triangles, lotus petals and outer space. On the four gateways are painted Shivalinga and Buddhist stupa motifs.

A number of variations of the Shriyantra are available also. These are the works of Hindu Tantrikas. There are the Kaliyantra, the Bhuvaneshvari yantra, etc. The former has a dot (Mahabindu) in the centre, five inverted triangles encircled by an eight-petal lotus, while the latter has the Mahavidya Bhuvaneshvari seated in the centre of an inverted triangle enclosed by a hexagon formed by two intersecting triangles. The two Chakras formed by eight petal and sixteen petal lotuses as well as the triangles are inscribed by mantras appropriate to the deity.

The Virāṭa or Vishvarupa of Vishnu (the vision Krishna had shown to Arjuna in the battlefield of Kurukshetra) revealing Him as the Supreme Principle embracing the whole of reality is the theme of many a yantrika painting, the purpose being to help the devotees attain a similar vision for themselves. The Vishnupada, the footprints of

Vishnu have the symbols of the universe marked on them All these paintings fall into the category of our subject

Similarly in Kinnaur Lahul, Spiti, Ladakh Tibet and Nepal metal Vajras (thunderbolt the symbol of Tantrika Buddhist Truth) and Phurbus or Phurpas (spiritual dagger used to magically kill the enemies of Buddhism) are also regarded as yantras because they are used in rituals by the Buddhist Tantrikas The Phurpas incorporate the power of 'Hum' the nuclear mantra in which resides the highest force of enlightenment

A number of large size paintings depict two eyes painted on both sides of the trident which stands in the centre Two devotees stand on either side in an attitude of prayer These are worshipped by Shiva as well as Shakti worshippers

The themes of most mudwall paintings are also related to our subject Mudwalls are painted a few days before Diwali in some parts of northern India such as Punjab Rajasthan Bihar Orissa and Bengal The goddess Durga is represented in these mudwall paintings in the shape of a triangle or a square It will be remembered that the triangle or square are the diagrammatic forms of the goddess The most commonly known deity is Hoi who is always depicted in the form of a square A number of objects are painted inside this square This is so because it is imagined and believed by the worshippers that the square symbolically represents the cosmos while the goddess Hoi is the manifestation of Cosmic Energy A large number of diagrammatic illustrations and paintings have also come down to us painted by the Hindu as well as Jain Tantrikas showing the structure of the cosmos related to the faculties in the minds of men and gods Om Hrim yantra, the combined seed syllable of the universe containing a number of deities, the primary divisions within the fertilised world egg (Brahmanda) the depiction of Surya symbolising the primal light, the processes of projective evolution of the universe the elements penetrating into space beyond the head region the occultations of the moon behind two great mythical mountain ranges dividing the world which flank mount Meru, the cosmos incorporated into the cosmic Purusha the Jain cosmos with its seven separating oceans interpreted as a cosmic body with Om at the centre etc etc The list is endless It is impossible to discuss the themes of diagrammatic illustrations which are so varied

I shall conclude this article by a quotation which is taken from the Mahanirvana Tantra to show the complex system of calculations evolved by the Tantrika Sadhakas for meditation The following passage shows the comprehensive imagery of time incorporated into a yantra

Shiva talking to Parvati says Now I shall speak of the yantra of the planets which promotes all kinds of peace If the guardians of the directions and all the planets Indra and the others are worshipped in it they grant all desires Three triangles two downward pointing and one upwards should be drawn intersecting to give nine smaller triangles with a circle round them and eight petals touching the circle Then around it should be drawn a beautiful city plan with four gates The nine triangles should be filled in with the colours of the nine planets and the left and right sides of the middle triangle should be made white and yellow the base black The eight petals should be

filled in with the colours of the eight governors of the quarters of the world. In the inmost triangle the Sun should be worshipped and in the angles on the two sides his charioteer Aruṇa and his radiance Shukha. Behind the Sun with his halo of rays the standards of those two fierce ones should be worshipped etc etc."

The diagrammatic paintings of the Tantrikas are based on such beautiful illustrative passages which are pictures in themselves.

The Tantrika form of worship was specifically prescribed for our age, the Kaliyuga, for it was thought best suited to supply our needs. The aim of Tantravidya is to give liberation (Moksha) to the individual by a method through which individual truth is reached through a dualistic world. It revolves around Shiva and Shakti, unmanifested and manifested. The ultimate reality is realised by an ascent from the manifest to the unmanifest, through the exercise of Sadhana (ritual worship) and its more difficult correlate, Yoga. The ritual, whether subtle or gross, is a means to awaken the slumbering Shakti, the sensational self of the worshipper, so that he may realise his Real Self (Shiva Shakti). In short this is the quintessence of the Tantra, yantra and Mantra.

The Ganga-Consciousness and The South Indian Psyche

[Sri M Govindan

The archetypal character of Indian culture draws clan and energy from pantheistic faith and pagan precepts. Plurality of faiths is inherent in pantheism. In a way it is a federation of faiths with multiple centres. There is nothing enigmatic or mysterious in the survival of the Indian culture and civilization through the vicissitudes of thousands of years of history. The sturdy structure of pantheism prevented their extinction. That is how India retained her classic character without succumbing to successive conquests. In the process the federation of indigenous faiths was extended to accommodate the new thrusts and threats. The result was a qualitative metamorphosis, a confederation of faiths.

Pantheism and pagan practices were the highlights of all major civilizations that were fed and fertilized by the great river beds. They were over run eventually by the desert sprung Semitic faiths with their strong texture and tone in monotheism and a good many of the erstwhile concepts were totally obliterated including the primitive interpretation of the original mystery, *Water unto Water Dust unto Dust* became the new dictum. No wonder the desert asserted its supremacy through the word of God.

Water unto Water remained undamaged in the Indian ethos and mythos. Kalpa theory conceives of water as the beginning and the end of Cosmos at attributed intervals. Evolution and devolution depending on the intermittent deluge. Even the very God of creation is not exempted from this inexorable cosmic law. *Water unto Water* is both mythical and scientific. All forms of life originated in and evolved from water. As the evidence of this original incident all forms of living species retain in themselves enough water precisely to the tune of two third of their respective weight. Two third of water itself is oxygen the basic life sustaining element. Water and life are inextricably bound together in the eternal exodus for evolution, existence and final liberation.

An indigenous myth is the imperative need of every nation to shape and pursue its essential destiny. A pantheistic nation requires a multiplicity of myths for its spiritual and structural expression. Myth is an amalgam of existential mystery and elements of history made and in the making. The monotheistic beliefs that blocked the blooming of myths in the initial stages had to co exist with them later allowing the intruders through the backdoor. The adoption of the Greek and Roman myths almost *in toto* by the Christian Europe from the days of St Paul and St Peter onwards is a classic instance.

The Himalayas and the Ganga are the monumental and dynamic example of myths born of pantheistic geneology. The moving image of the Ganga assumes meta-physical and metaphorical moorings in the interior landscape of the Indian life and letters. Nowhere else at any time, a river had reached such a state of intimate sanctity and uninhibited reverence as the Ganga—neither the Nile, nor the Euphrates or Tigris, the three rivers that had cradled manifold civilizations of the yore. The Ganga is a constituent unit and a self-generating myth in the pan-Indian pantheistic consciousness.

The myth of the Ganga reflects in itself the elemental ethical and aesthetic explorations. The descent of the Ganga was a unique achievement of King Bhagirath. The King could make the miracle possible through the self-consuming *tapas*. The means of sacrificing oneself to attain fulfilment is the guiding principle involved in the observance of *tapas*. The story of Bhagirath who had brought down the heavenly water and that of Prometheus have a parallel and also a paradox. Prometheus, himself a veritable Titan, pilfered the fire from the Heaven. No doubt tremendous was his stamina in challenging the Almighty. The wrath of Zeus fell upon Prometheus. He was enchained to a rock. The avenging God of the Greeks employed his henchmen to torture the Titan day in day out. Both the benefactors of the mankind Bhagirath and Prometheus represent two divergent concepts of tragic predicament. The tragic action according to the Indian notion, is the prologue to purified pleasure. It does not result in the purge of pity and terror. Fulfilment is the fruit of agony and suffering voluntarily undertaken by the hero himself. With the Greeks agony and inflicted pain are the after-effects of adventurous heroism.

The myth of the Ganga is not an event of the past. To the creatively inclined Indians in particular it is the perennial source of rhythm, grace and movement to be captured in words, images, colours and lines. To this blessed breed the Ganga is not an external agency distant in time and space. The Ganga springs from their mind, meanders through their interior realms, reaching towards the confluence of the myth, metaphor and man, the cultural *trident* currently rippling in psychic depths across the shores of life and death.

In spite of oft-repeated racial dissimilarity, distinct ethos, vagaries of history and regionalized legends, the Ganga consciousness makes the South Indian the very part and parcel of the totality of the national inheritance. For thousands of years his ancestors were traversing the distance physically as well as mentally in sacred pilgrimage. The earliest reference on the Ganga are to be found in *Chilappathukaram* authored by Elango a Jain Sanyasi. However a vigorous cult of Gangadhara and Gangavatarana came into vogue since sixth century A.D. onwards mainly due to Shaiva resurgence. The cult found expression not only in psalms and rituals but in creative literature and sculpture, the monumental works of which are the mammoth rock reliefs at Mamallapuram and the Gangavatarana Mahakavya by Neelakanta Deekshitar. Nowhere else in India the Ganga theme had assumed such a colossal comprehension and configuration.

The Ganga theme continued to flow throughout the ages in the South. The early decades of this century saw the bards of national awakening in lyrical rapture tuning

their songs to the rhythm of the river Ganga Poet Vallathol in his composition, "My Gurunadhan", asserted that a man of the calibre of Mahatma Gandhi could be born only in the land of Ganga To Subramania Bharati the river Ganga was all purity and sacredness, a recurring metaphor in his poetic works Bandre's poem Gangavatarana is replete with lilting lyrical reverberations and folklore felicity From the Bohemian Bhakta poet Srinatha to Jnanpith prize awarded Vishwanatha Satyanarayana and others the Ganga consciousness found poetic expression in Telugu literature

From generation to generation the heritage is enriched and passed on to posterity The Ganga has captured the imagination of the fiction writers as well Short stories like "Immersion", "The Bridge over the Ganga" and "The Ganga has not yet dried up" are fine and profound pieces Raja Rao's "Serpent and the Rope" is riddled with nostalgic references on the Ganga The recent novel by Lalithambika Antharjanam in Malayalam is a major piece of this genre Basing on a Burmese legend on the Ganga G Shankara Kurup has written a moving poem, magnificent in mood and mission

At times, one is prone and provoked to wonder why and how a river evokes so much reference and proliferates works in prose and poetry as if set to a chain reaction process It is because that Indians are easily accessible to a variety of superstitions and fictitious fads? Or else how could it be that the bulk of the masses discover gods and goddesses in stones trees and burnt clay and the Ganga in every drop of water? It is quite possible that one man's superstition can be another's anathema It is also possible that pure cerebral deliberation has lost touch with elemental forces of nature thereby resulting in a deep rupture in the relationship between ethics and aesthetics Elements of nature annex incredible qualities in the scheme and framework of pantheism Pantheism of the modern era had to be redefined in terms of neo Samkhya darshan It is the intercourse between prakriti and purusha, the active involvement of man and nature by way of worship, love, scientific explorations, poetic creations, sculpture modelling and psalm recitals Every poet is a polytheist Every sculptor a pantheist The same can be said even about the nuclear physicists Did not Einstein, the doyen of the modern science, declare his reverence to the mysterious nature?

Suppose by some sudden intervention of a terrible terrestrial calamity the Ganga dried up and is totally erased off the geography what would happen to the Ganga consciousness? If the physical elements of the Ganga disappear would the people entertain the same concern? Come what may extinction is not the destiny of the Ganga For she is safely and sacredly installed on the Indian pantheon So long as pantheism endures in this sub continent the Ganga will endure in life and in death

भारतीय दर्शन में काल-तत्त्व की अवधारणा और प्रतीति

श्री वासुदेव पोद्दार

काल भारतीय दृष्टि से अक्षर तत्त्व की क्षर क्रिया है, इतिहास इसका क्षर कम । काल तत्त्व के इस क्षर कम की खोजते हुए भारतीय दर्शन और विज्ञान के आचार्य काल के उस मान और मेय तक पहुँच चुके थे—जहाँ नीहारिकायें महापिण्डों के रूप में परिणत होती हैं। यह सम्पूर्ण भूत भवत भविष्यत के रूप में उपस्थित होने वाला जगत 'ॐ' कार स्वरूप अक्षर तत्त्व का ही उप व्याख्यान है—“ओमित्यतदक्षरमिदं सर्वं तस्योपव्याख्यानं भूतं भवद्भविष्यदिति सर्वमोङ्कार एव ।”¹ इस जन त विश्व की संरचना, इसके भुवन कोशों का सख्यातीत विस्तार, आकाश गंगा का सीमातीत उपवृहण, अनन्त ब्रह्माण्ड पिंडा का समुद्रव, मानव सहित इनका विपुल प्रजातीय विस्तार सब कुछ इस काल द्रव्य के भीतर समाहित है। इस अनन्त उपवृहण के समग्र 'म्ल प्रिट' को काल अपने भीतर सुरक्षित रखत हुए परिणमन के क्रम पर गतिशील होता है। काल आकाश तत्त्व का भी जनक है। भारतीय काल गणना के अनुसार हिरोन्यगर्भ का प्रथम शब्द-स्फोट—१५ ५५, २१९७२९ ४९००८१ वर्ष पूर्व हुआ था। काल इस सृष्टि का परम छद्म है—यह सृष्टि इस छद्म का छाँदित अनुशासन। 'छादनात् छद्म'—जो काल के कलाप को आच्छादित करता है, वही तो सृष्टि का परम आच्छादक तत्त्व है। कवि काल के कल्पात्मक स्वरूप को आच्छादित करता है और विश्व के परम रहस्य पर आरुढ़ हो जाता है—

‘गायत्रेण प्रति मिमीते अकर्मकं साम त्रष्टुभेन वाक्म् ।

वाकेन वाक् द्विपदा चतुष्पदाक्षरेण मिमते सप्त वाणी ॥”²

यही तो श्रुत के परा-वाक की “अजर धर्मा” में त्र देह है, यही तो सृष्टि का परम साम नाम वा तत्त्व है—इसके भीतर प्रविष्ट होकर कवि कालातीत हो जाता है। कवि मूल वा नाम ह—मंत्र द्रष्टा श्रुति भी कवि कहा गया है। सम्पूर्ण भुवन कोश की यह प्रतिष्ठा छद्मोभयी है। काल और छद्म का स्वरूप सम्बन्ध है। परम सत्ता जो काय काल को मद्धुग्ध करके बरती है—कवि वही काय छद्म का सञ्चालन से सम्पन्न करता है। कवि जब (मूल अथ म भी) काल का नियंत्रित करता है—सग सृष्टि का काय प्रारम्भ हो जाता है। इस लक्ष्य करते हुए ही लक्षणा वृत्ति का आश्रय लेकर कालांतर में कहा गया—‘सगद्यो महाकाव्य’ जो काव्य के सन्दर्भ तक ही रुक रहा गया। यह विराट विश्व महाकाल का परम निधान है। प्रायः सभी भारतीय दर्शन वही अल्प और कहीं विस्तार के साथ इस कालतत्त्व की भीमंसा में प्रवृत्त होते हैं। इस निबन्ध के विषय विषय वा मैंने पुखानुपुख क्रम के स्थान पर सम्प्रदाय परम्परा के क्रम से ही ग्रहण किया है।

१) वेद—श्रग्वेद के अनुसार काल तत्त्व की सत्ता का स्वरूप जहाँ निरूपण है, वही वह साधन भी है। काल स्वयं निराधार हाते हुए भी अखिल विश्व का आधारतत्त्व है। श्रग्वेद में काल की सत्ता

एक नित्य तत्त्व के रूप में स्वीकार की गई है। “अस्यवाभीय” सूक्त के द्वितीय मंत्र में स्पष्ट कहा गया है—

‘त्रिनाभिचक्रमजरमनवं यत्रेमा विश्वाभुवनाधितस्थुः’ ।³

यह काल की नित्य सत्ता को स्वीकार करते हुए ही उसे सर्वोत्तर प्रधान कहा गया है। इसी सूक्त के अगले मंत्र में कहा है—

‘पचपाद पितर द्वादशकृति दिव आहु परे अर्द्धे पुरापिणम’ ।⁴

यहाँ ‘पितरम्’ पद के द्वारा काल का सर्वोत्पत्ति स्थिति कारणत्व स्वरूप प्रतिपादित हुआ है। श्रीदुर्गाचाय ने निरुक्त की टीका में इसी अर्थ को ग्रहण किया है—‘पितर पालक सबभूतानामुत्पादयितार वे’—इससे पूर्व वे कहते हैं—“पितरमित्यनेन कालस्य सर्वोत्पत्तिस्थितिकारणत्व प्रत्यपादि” ।

अथर्ववेद के अनुसार काल तत्त्व परम सत्ता से पृथक् नहीं वह परमात्मस्वरूप है। अथर्ववेद में काल परक आठवें सूक्त में दस मंत्र एवं नवम सूक्त में पांच मंत्र हैं। सायण के अनुसार काल-तत्त्व यहाँ परमेश्वर से भिन्न नहीं—“अनेन सूक्तद्वयेन सवजगत्कारणभूत कालरूप परमात्मा स्तूयते” ।⁵ शक्ति और शक्तिमान का अभेद सम्बन्ध होने के कारण यहाँ ‘काल’ ब्रह्म की स्वातन्त्र्य शक्ति का ही नामांतर है। अतः काल तत्त्व को यहाँ ब्रह्म से पृथक् करके नहीं देखा जा सकता। लगता है आचार्य भक्त हरि के सिद्धांत का आधार ये सूक्त-द्वय ही हैं।

२) उपनिषद्—उपनिषद् के अनुसार काल न नित्य है न ईश्वर स्वरूप। माण्डूक्य उपनिषद् इसे अक्षर तत्त्व से समुदभूत मानता है जसा कि निबन्ध के प्रारम्भ में ही कहा जा चुका है। यह अर्थ तत्त्वों की तरह एक उत्पत्तिधर्मा तत्त्व है। जिस तरह ईश्वर से यह सम्पूर्ण वस्तु जगत उत्पन्न होता है, उसी प्रकार यह काल भी उसी से उत्पन्न होता है—

‘तस्मादक्ष साम यजू पि दीक्षा यज्ञाश्च सर्वे ऋतवो दक्षिणाश्च ।

सर्वोत्तरश्च यजमानश्च लोका सामो यत्र पवते यत्र सूर्य’ ।⁶

काल के स्थान पर यहाँ “सर्वोत्तर” पद का प्रयोग हुआ है, आचार्य श्रीसकर ने काल अर्थ में ही इस पद का निबन्धन किया है “सर्वोत्तरश्च काल कर्माङ्गम्” ।⁷ बृहदारण्यक उपनिषद् के अनुसार भी काल की सत्ता स्वतन्त्र नहीं, वह ईश्वराधीन है—“एतस्य वा अक्षरस्य प्रशासने गार्गी निमेषा मुहूर्ता अहोरात्राण्यष्टमासा ऋतव सर्वोत्तरा इति विधत्तास्तिष्ठति” ।⁸ भगवत्पाद श्रीमाधवाचार्य ने भी सूतसंहिता की व्याख्या में इस श्रुति का आश्रय लेकर ही कहा है—‘कालस्य हि शिवायत्तता श्रूयते’ ।⁹

३) स्मृति—मनु संहिता में कथित काल के स्वरूप का लेकर टीकाकारों में पर्याप्त मतभेद है। मनु स्मृति के प्रथम अध्याय में ही काल-तत्त्व का उल्लेख किया गया है “कालं कालं विभक्तिश्च नक्षत्राणि प्रहास्तया” ।¹⁰ यहाँ प्रथम “कालम्” पद में एक वचन का व्यवहार होने के कारण ‘एकत्वं युक्तं’ काल तत्त्व का ग्रहण है द्वितीय में “कालं विभक्ति” पद से “वाच्यहारिक काल के दण्ड अवयवों का संकेत है। प्रसिद्ध एवं प्राचीन भाष्यकार आचार्य मेघातिथि ने अनेक दृष्टियों को सामन रख कर इस श्लोक की व्याख्या की है—“द्रव्यारमाकांक्षी वक्षेपिकाणाम् क्रियारूपोऽन्येषामादित्यादिगतिप्रदान आवृत्तिमान् । कालं विभक्तयो विभागा मासस्वयन सर्वोत्तराया” ।¹¹ मेघातिथि ही नहीं अन्य कुल्लूक राघवानन्द नन्दन आदि प्रसिद्ध टीकाकार सूर्यादि से परिस्पष्टित गति को ही काल अर्थ में प्रधानता देते हैं। आचार्य सवज्ञानारायण ने सामान्य काल को पुरुष रूप में ग्रहण करते हुए—काल तत्त्व के भीतर चेतना के अस्तित्व को स्वीकार किया है। ‘काल विभक्ति’ पद से वे—‘क्षण दिन मास वर्ष वत्सव’ आदि को भी चेतन अभिमानी देवता के रूप में ही प्रतिपादित करते हैं। आचार्य श्रीरामचन्द्र ने ऋग्वेद का आश्रय सते हुए—

“सामान्य-काल” की व्याख्या— “सर्वतत्त्व” के अर्थ में ही की है, “काल विभक्ति” पद का व्याख्यान ऋतु आदि के सदृश किया है जो स्वयं सर्वतत्त्व के अंतर्गत है।

४) रामायण—भारतीय साहित्य में सर्वप्रथम वाल्मीकि रामायण में काल तत्त्व का मूर्तिमान् स्वरूप “कथा रूपक” की सीमा में रखा गया है। “अवतारतत्त्व” की मर्यादा में निगुण निराकार ब्रह्म जब देह धारण करता है— तब निराकार काल स्वयं कसे पृथक् रह सकता है। परमधाम गमन के समय ब्रह्मा से प्रेरित काल “पुरुषाकृति” धारण कर श्रीराम के सम्मुख उपस्थित होता है। उनसे ब्रह्मलोक चलने की प्रायश्ना करता हुआ— अपने जयजनक भाव सम्बन्ध को स्पष्ट करता है— “इस विश्व का उपसंहार कर शेष जगत् पर शयन करते समय आपने मुझ उत्पन्न किया था”।

‘सक्षिप्य हि पुरा लोकान् मायया स्वयमेव हि। महान्ने शयानोऽप्यु मा त्वं पूर्वमजीजन ॥’

यहाँ काल उत्पत्तिधर्मा एव परतत्त्व कहा गया है, साथ ही सृष्टि निर्माण से पूर्व इसकी तात्त्विक स्थिति स्वीकार की गई है।

५) महाभारत—महाभारत की तत्त्व दृष्टि साध्य प्रधान है—साथ ही ब्रह्मादित का प्रभाव विलंबित होता है। अतः यहाँ काल का विवेचन तत्त्व प्रधान न होकर गौण सा ही है। कालतत्त्व का उल्लेख यहाँ व्यावहारिक या प्रासंगिक ही है फिर भी काल का सदृश यत्न तत्त्व प्रधान भी उपलब्ध हो जाता है। शान्तिपर्व के मोक्षधर्म प्रस्थान में संसार चक्र में जीवात्मा की स्थिति पर विचार करते हुए, काल-तत्त्व पर भी विचार किया गया है। यहाँ काय कारण सम्बन्ध के शुक्ल स्थापन में काल को ही हेतु रूप से कहा है— उसके अभाव में इस श्रृंखला का चक्राकार प्रवर्तन नहीं हो पाता।

‘नाभ्येति कारणं कायं न कायं कारणं विना।

कार्याणां तूपकरणे कालो भवति हेतुमान् ॥¹³

महाभारत का कथन है—जो भी परिदृश्यमान है, वह युगादि में काल तत्त्व के संयोग से ही प्रकट होता है—

‘अथ यद्यद यदा भाति काल योगाद् युगादिषु।

तत् तदुत्पद्यते ज्ञान लोकयात्रा विधानजम् ॥¹⁴

काल को सम्पूर्ण प्रजाओं का उत्पन्न कर्ता एवं संहारकर्ता भी कहा गया है—

‘विहितं कालनात्त्वमनादिनिधनं तथा।

कीर्तितं तत्तत्पुरस्तात् ते तत्सूते चाति च प्रजा ॥’¹⁵

आग चल कर ‘मास शुक्ल सम्वाद स्थल’ में महाप्रलय के समय सृष्टि के लय क्रम प्रतिपादन के सदृश में काल-तत्त्व का व्याख्यान हुआ है। सभी तत्त्वों का अन्तर्गत में विलय कहते हुए—काल का बल में लय कहकर पुनः बल का काल में लय कहा गया है—

‘कालो गिरति विज्ञानं कालं बलमिति धृतिः।

बलं कालो ग्रसति तु तं विद्यां कुरुते वशे ॥’¹⁶

यहाँ पाठ भेद से ‘विद्या’ पद के स्थान पर ‘विद्वान्’ पद भी प्राप्त है।

६) गीता—साध्य प्रधान होने के कारण गीता में काल का तत्त्व पक्ष गौण सा ही है। तात्त्विक सदृश से देखा जाय तो यहाँ ‘काल’ पद का प्रयोग तीन विशिष्ट अर्थों में हुआ है, पर तीनों स्थानों में ही काल भगवान् से पृथक् नहीं, वह उनका ही स्वरूप है—

१- काल का सत्काम्यत्मक स्वरूप भी ही है — कालं कलयतामहम्¹⁷, २ ‘काल का नित्य स्वरूप में ही है— अहमेवास्मि कालो’¹⁸, ३— ‘संहार मूर्ति काल भी मैं ही हूँ’—कालोऽस्मि लोकक्षयकृत्प्रबुद्धो’¹⁹

अथ यत्र गीता में "काल" शब्द का प्रयोग पाँच या छह स्थानों में व्यावहारिक ही है यथा— 'स कालेनेह महता योगो नष्टः परतपः' आदि ।²⁰ तात्त्विक दृष्टि से भगवद्गीता में काल "कलनात्मक", "अक्षय" एवं 'संहारमूर्ति' के रूप में ग्रहीत है, जो परमब्रह्म से भिन्न नहीं ।

७) पुराण—पुराण ३० तत्त्वों को स्वीकार करता है, जिसमें २४ तत्त्व तो साध्यस्वीकृत हैं, इनमें छह तत्त्व महान्, काल, प्रधान, माया, अविद्या और पुरुष का योग कर देने पर यह सध्या पूर्ण हो जाती है—

"महान् कालः प्रधानं च मायाऽविद्ये च पुरुषः ।

इति पौराणिका प्राहुस्त्रिंशत्तत्त्वानि तैः सह ॥"²¹

पौराणिक मतानुसार काल ईश्वर की चेष्टा का नाम है । विष्णुपुराण विवर्तवाद का निरूपण करता हुआ—तात्त्विक जगत् के पदार्थों का ग्रहण विवर्त के अर्थ में ही करता है । विवर्त का अर्थ है—एक ही अद्वितीय तत्त्व का ध्याति बरा अनेक रूप में प्रतिभास । एक ही ब्रह्म व्यवर्त-अव्यवर्त-पुरुष और नाल रूप से प्रतिभासित होता है—

"तदेव सयमेवैतद् व्यवर्ताव्यवर्तस्वरूपवत् ।

तथा पुरुषरूपेण कालरूपेण च स्थितम् ॥"²²

पुनः काल के सद्भाव में इसी सिद्धांत को बड़ी दृष्टता के साथ दुहराया गया है—

'कालस्वरूप रूपं तद् विष्णोर्मोक्षाय वत्तते ॥

यह विष्णु स्वरूप काल आदित्य परिस्पन्द जय काल नहीं यह नित्य काल है । प्रकृति और पुरुष के संयोग में यही हेतुभूत है— जिससे सृष्टि और प्रलय के चक्र का प्रवर्तन होता है । यह विष्णु की आदि अन्त रहित अनादि "काल मूर्ति" है । यही निर्माण और विध्वंस की कारण स्वरूपा है—

'अनादिभगवान् कालो नासास्य द्विज विद्यते ।

अच्युच्छिन्नास्तत्तत्स्वेते सृष्टिस्थित्यन्तसंयमाः ॥"²³

भागवत के अनुसार काल तत्त्व ईश्वर की शक्ति है । उसे काष्ठ में अग्नि अपनी दाहात्मक शक्ति की छिपाकर व्याप्त रहता है, उसी प्रकार परमात्मा ने अपने शरीर में प्राणियों के सूक्ष्म शरीर को लीन कर आधारभूत जल में क्षयन किया सृष्टिकाल आने पर उह पुनः जागृत करने के लिए प्रथम काल शक्ति की प्रेरित किया—

"सोऽतः शरीरेऽर्पितभूतसूक्ष्म, कालात्मिका शक्तिमुदीरयाम् ।

उवाच तस्मिन् सलिले पदे स्वे, यथानलो दाहणि हृदयीय ॥"²⁴

यह काल तत्त्व इस प्रकार आकलित है—

'स कालः परमाणुर्वै यो भुङ्क्ते परमाणुताम् ।

सतोऽविशेषभृगुस्तु स कालः परमो महान् ॥"²⁵

इस श्लोक के अनुसार जो काल परमाणु उसी सूक्ष्म अवस्था में व्याप्त रहता है, वह अत्यंत सूक्ष्म है, जो सृष्टि के प्रारम्भ से लेकर समस्त अवस्थाओं का भोग करता है वह काल परम महान् है । इसी अध्याय में आगे चल कर कहा गया है—ग्रह नक्षत्र और समस्त तारा मण्डल के अधिष्ठाता काल रूप सूर्य परमाणु से लेकर सवर्षर पयः काल में द्वादश राशिपूर्ण सम्पूर्ण भुवनकोश की निरन्तर परिक्रमा किया करते हैं—

'ग्रहसताराचक्रस्य परमाण्वादिना जगत् ।

सर्वसारावसानेन पर्येत्यनिमित्तो विष्णुः ॥"²⁶

आचार्य श्रीधर ने इस श्लोक की व्याख्या में कहा है—सूर्य को परमाणु का अतिप्रमाण करने में जितना समय लगता है—वह काल का सूक्ष्मतम मान है । प्रकाश की गति एक सेकंड में १८६००० हजार

मील है। हाइड्रोजन परमाणु का अघब्यास ५२९१६ Angstrom है अर्थात् ५२९ × १०^{-८} cm है। इस गणित के अनुसार सम्पूर्ण परमाणु के व्यास को पार करने में प्रकाश को एक सेकण्ड का इकाई पर १८ शून्यवा भाग और फिर इसका भी १ भाग लगेगा याने एक सेकण्ड के महासहस्रवें भाग का यह तीसरा भाग है। आचार्य श्रीधर ने परमाणुगत काल विज्ञान का संकेत स्पष्टतः इन शब्दों में कहा है— “तत्र सूर्यो यावत् परमाणुदेशमतिक्रामतिक्रमति तावान् कालः परमाणुः” ।²⁷ यहाँ सम्पूर्ण पुराण वाङ्मय के काल त्रयों का उल्लेख संभव नहीं, अतः नामोस्तेष्वेक की दृष्टि से विष्णु पुराण और भागवत का आश्रय ही लिया गया है।

८) साध्य दर्शन—साध्यशास्त्र में काल पदार्थ का अभाव सर्वत्र उपलब्ध होता है। ब्रह्मसूत्र के शांकर भाष्य पर रत्नप्रभाकार ने स्पष्ट शब्दों में कहा है— “साध्यकाल की सत्ता को स्वीकार नहीं करता— “साध्य कालस्यानगोकारादि” ।²⁸ ईश्वरकृष्ण श्रुत साध्यकारिका की टीका ‘तत्त्वकौमुदी’ में भी आचार्य वाचस्पति मिश्र का यही मत है।²⁹ साध्य शास्त्र के अधिकांश ग्रंथ आज लुप्त प्राय होने के कारण निश्चित रूप से कुछ भी कहना सम्भव नहीं। पर लगता है, अपनी मूलभूत तात्त्विक प्रतिबद्धता के कारण साध्य दर्शन काल शब्द के स्थान पर परिणाम शब्द का प्रयोग करता है—

‘परिणाम पृथग्भावो व्यवस्थानमतः सदा।

भूतव्यवृत्तमानात्मा कालरूपो विभाव्यते ॥’³⁰

इस आप्त वाक्य से प्रतीत होता है—कुछ आचार्यों के मत से प्रकृति का परिणाम ही काल है। साध्य में काल तत्त्व के अभाव को देखकर ही पराशर संहिता के प्रसिद्ध भाष्यकार श्रीमाधवाचार्य ने साध्य के प्रधान नामक तत्त्व का कालरूप से व्यवहृत करने की सलाह दी है—“प्रधानवादे पञ्चविंशति तत्त्वेष्वपि बहिर्भूतस्य कालतत्त्वस्याभावात् प्रधानमेव कालसन्देहो व्यवहृत्यताम्” ।³¹ युक्तिदीपिकाकार ने साध्यकारिका की टीका में काल पदार्थ के अभाव की ओर संकेत करते हुए काल को निया रूप कह कर स्वीकार किया है “न कालो नाम वशिष्ठ पदार्थोऽस्ति किं तर्हि त्रियासु कालसज्ञा” ।³² यह टीका प्राप्त टीकाभा में प्राचीनतम एवं एक प्रौढ टीका है पर लेखक का नाम अज्ञात ही है।

महर्षि कपिल के नाम से प्रचलित साध्यसूत्र में काल-तत्त्व का उल्लेख हुआ है। ‘दिक्कालावा काशादिभ्यः’³³ पर विद्वानों को इसकी प्राचीनता एवं साथ ही इसके कपिल कृत होने में सन्देह है। इस सूत्र के भाष्यकार आचार्य विज्ञानभिक्षु ने कालतत्त्व के नित्य और अनित्य दो भेद स्वीकार किये हैं। वृत्तिकार आचार्य अनिरुद्ध इस सूत्र की व्याख्या करते समय इन दो भेदों को स्वीकार नहीं करते। इनके मत से “खण्डकाल” की सत्ता है, वे इसे आकाश तत्त्व की उपाधि कहत हुए—आकाश तत्त्व में ही काल का अन्तर्भाव करते हैं—तत्तदुपाधि भेदादाकाशमेव दिक्काशसम्बद्धाव्ययम्। तस्मादाकाशोऽतर्भूतो” ।³⁴ यही मत वेदा ती महादेव का भी है। भगवत्पाद आचार्य श्रीशंकर के ‘दक्षिणामूर्तिस्तोत्र’ पर आचार्य श्रीसुरेश्वर का ‘मानसोत्प्लास’ बालिक एवं उस पर श्रीरामतीर्थ पाद की कई सौ बार सी बंध पुरानी वृत्तात” नामक टीका है इसमें प्रसंगत निरीश्वर साध्य दर्शन का बयान हुआ है। महीं भूत भविष्य वर्तमान रूप में काल की व्यावहारिक सत्ता स्वीकार की गई है—“कालश्च भूत भविष्यदिति व्यवहियमाण पदार्थ व्यतिरेकेण न स्वतः त्रोऽस्ति” ।³⁵

९) योग दर्शन—योग और साध्य दर्शन समान तत्र रहे गये हैं—अतः योगदर्शन से श्वरसाध्य के नाम से भी प्रसिद्ध है। इस दर्शन में ‘क्षणायामक’ विभागी काल को ही काल शब्द से सम्बोधित किया गया है—मुहूर्त, अहोरात्र मास वर्ष आदि की सत्ता तात्त्विक न होकर बुद्धि परिकल्पित वही गई है। पातञ्जलसूत्र “क्षणतत्तत्रमयो सयमाद विवर्जज नाम”³⁶ के व्यास भाष्य पर विज्ञानभिक्षु ने व्याख्या करते हुए लिखा है—इदानी क्षणातिरिक्त कालानास्ति मुहूर्तादिरूपो महाकाल पयत इति” वे आगे

चल कर कहते हैं—‘मुहूर्तहोरात्रादयो बुद्धिकल्पितसमाहार एव’¹³⁷ व्यासभाष्य में क्षण को—“क्षणस्तु वस्तुपतित” कहा है।¹³⁸ आचार्य श्रीवाचस्पति मिश्र ने “तत्त्ववैशारदी” में इसका भाष्य करते हुए लिखा है—‘वस्तुपतितो वास्तव’¹³⁹ जो वस्तुपतित है वही तो वास्तविक है, पातञ्जल दशन अविभागी क्षण को ही काल-तत्त्व के रूप में स्वीकार करता है।

१०) भीमासा दशन—भीमासा दशन कहने से भट्ट, मिश्र और गुरु तीनों के मत का ग्रहण होता है पर आचार्य मुरारि मिश्र का निवचन अभी तक अनुपलब्ध सा ही है। अतः यहाँ आचार्य कुमारिल भट्ट और प्रभाकर गुरु के मत का उपास ही अभिमत है। आचार्य भट्टपाद के अनुसार काल विभु एवं नित्य द्रव्य है। इस मत में ग्यारह द्रव्य स्वीकार किए गए हैं इनमें काल एक स्वतन्त्र द्रव्य है—‘द्रव्याणि पृथिव्यन्तेजोवाय्वाकाशकालदिगात्मनो घकारशब्दरूपाण्येकादश’¹⁴⁰ द्रव्य भीमासको के अनुसार परिणाम गुणाधार” है—‘परिणाम गुणाधार द्रव्य द्रव्यविदो विदुः’¹⁴¹ इनके मत से काल द्रव्य की सत्ता छहों इन्द्रियों से ग्राह्य है—‘स च कालः पञ्चिन्द्रियग्राह्य’¹⁴² शास्त्रदीपिका के अनुसार इन्द्रियां काल द्रव्य का ग्रहण स्वतन्त्र रूप से न कर विशेषणता सम्बन्ध से करती हैं।¹⁴³ इस मत की अद्वैतसिद्धिकार आचार्य प्रवर श्रीमधुसूदन सरस्वतीपाद ने भी इस ग्रन्थ के प्रथम परिच्छेद में भीमासक सम्मत कहते हुए काल के इन्द्रिय प्रत्यक्षविषयत्व को इस प्रकार प्रस्तुत किया है—कालस्य च रूपादिहीनस्य भीमासकादिभिः सर्वैर्द्रव्यग्राह्यत्वाभ्युपगमाद्¹⁴⁴ भीमासको के मत से ज्ञान आदि पांच बाह्य इन्द्रियां हैं एवं मन आभ्यन्तर इन्द्रिय है।

लघुचक्रिकाकार श्रीमद्वज्रह्यानन्दस्वामी ने निम्न प्राचीन उक्ति का प्रकारांतर से प्रयोग करते हुए - काल के सद्बोध में भीमासको को दृष्टि से एक बात विशेषरूप से कही है—“न सोऽस्ति प्रत्ययो लोके यत्र कालो न भासते”¹⁴⁵ ज्ञान स्वयं काल से अविच्छिन्न होकर ही अपने विषय का ग्रहण करता है। ज्ञानमात्र का अज्ञात ज्ञापकत्व धारावाहिक ज्ञानस्थल में अपने अधिकरणभूत क्षण की विशिष्टता को ग्रहण करते हुए ही बोधजन्य व्यापार का सम्पादन करता है। पके हुए ‘रक्त घट’ में ‘व्याम’ दण का ज्ञानजन्य विनिरचय पाकदशा से पूर्वक्षण की अविच्छिन्नता के कारण होता है। स्मृति स्व कारण गहीत” कालावच्छिन्न होने से ही स्मृतिज्ञान का स्व विषय बनती है। क्षण में स्वतन्त्र प्रत्यक्षायमानत्व नहीं है, क्योंकि क्षण अतीत द्रव्य है। अतः नवीन घाट्टमत के अनुसार सम्पूर्ण ज्ञानमात्र के प्रति क्षण ‘विषय विशेषणता सम्बन्ध’ से ही बोध का हेतु होता है। उपयुक्त श्रीवज्रह्यानन्दपाद की पवित्र वा यही भाष्य है।

आचार्य प्रभाकर गुरु का मत वशेषिकी की तरह ही काल के द्रव्यत्व, विभुत्व अतीत्यत्व को स्वीकार करता है। गुरुमत में उपाधिभेद सही क्षण, भास सवत्सर आदि का ग्रहण है। इस मत में काल पर कोई मौलिक चिन्तन पृथक् रूप से नहीं हुआ है यहाँ वशेषिकी के मत को ही शब्दतः स्वीकार कर लिया गया है। श्रीरामानुजाचार्य का गुरु मत पर ‘तत्र रहस्य’ नामक प्रसिद्ध प्रकरण ग्रन्थ है जिसमें ज्ञानादमत के स्वरूप का ग्रहण इन शब्दों के साथ किया गया है—‘तत्र चाभ्युपगमसिद्धात् ज्ञानं कणाद-तत्र सिद्ध एव प्रमेयवर्गोऽङ्गीक्रियते’¹⁴⁶

११) वेदात—अद्वैत वेदात परम अर्थ में ब्रह्म को छोड़ कर किसी भी अर्थ तत्त्व की मौलिक सत्ता स्वीकार नहीं करता। जब यह “सम्पूर्ण ब्रह्म है, तो काल की स्वतन्त्र सत्ता का प्रश्न ही नहीं उठता। भगवत्पाद आचार्य श्रीशंकर ने सत्ता का निवचन त्रिविधा किया है—१ पारमार्थिकी सत्ता, २-व्यावहारिकी सत्ता एवं ३-प्रातिभासिकी सत्ता। परम अर्थ में ग्रहण की हुई सत्ता यह है, जो तीनों कालों में अभिचरित नहीं होती-यथा ब्रह्म, ब्रह्म साधारणकार के पूर्व समार दशा में आकाश, पृथ्वी आदि की सत्ता व्यावहारिक है। भ्रमवशात् शुनित में रक्त रज्जु में सप दान आदि प्रातिभासिक सत्ता के उदाहरण हैं। अतः अद्वैत वेदात के अनुसार काल की सत्ता परम अर्थ में नहीं बल्कि व्यावहारिक है। छन्दनचन्दसाध के पतुप

परिच्छेद के "कारणत्व खण्डन" प्रसंग में वर्तमान, भूत आदि काल का प्रत्याख्यान करते हुए महापंडित श्रीहृष ने बड़ी तज्ज्ञा के साथ सम्पूर्ण काल तत्त्व का ही प्रत्याख्यान कर दिया है।⁴⁷

व्यवहार दशा में अद्वैत-वेदांत काल की प्रत्यक्ष सत्ता को स्वीकार करता है। श्री धर्मराजा ध्वरी द्र ने "वेदांत परिभाषा" में सर्वप्रथम प्रमाण लक्षण के विवरण में लिखा है—“अनधिगत अबाधिताय विषय ज्ञानत्वम्”⁴⁸ प्रमाण का लक्षण किया गया है—“अनधिगत” और “अबाधित” विषय का नान हो प्रमा है। धारावाहिक प्रत्यक्ष स्थल में अबाधित को रोकने के लिए कहा—नीरूपस्यापि काल स्याद्व्यवेष्टाव्याभ्युपगमेन धारावाहिकबुद्धेरपि पूव पूव ज्ञान विषयतत्त्वलक्षणविशेष विशिष्ट विषयवत्त्वेन न तत्राभ्याप्ति”⁴⁹ इस पंक्ति का तात्पर्य है—जिस द्रव्य में उदभूत रूप और महत्व परिमाण होता है, वही चाक्षुष विषय का प्रत्यक्ष है, ऐसी तात्त्विकों की भाव्यता है। “इस काल में घट है” यह अनुभव सभी को होता है। यही—“इस काल में” यह शब्द व्यवहार वर्तमान काल का ज्ञान करा रहा है, अतः यही रूप रहित होने पर भी काल का वेदांत मत से इन्द्रिय विषयत्व माना गया है। इस प्रसंग की “शिवामणि” टीका में काल का प्रत्यक्ष ज्ञान विशेषणतया स्वीकार किया गया है।

ब्रह्मसूत्र के भाष्य में आचार्य श्रीशंकर ने आकाशादि की व्यावहारिक सत्ता की चर्चा तो की है, पर काल की व्यावहारिक सत्ता का उल्लेख नहीं हुआ है। इसी प्रकार अद्वैत-वेदांत के निबन्ध ग्रंथों में भी काल की स्वतंत्र व्यावहारिक सत्ता के विवरण का अभाव है। श्रीमधुसूदनसरस्वतीपाद ने सिद्धांत-विदु के अष्टम श्लोक की टीका में—काल को अविद्या के अंतर्गत किया है—“कालस्तु अविद्या, तस्या एव सर्वाधारत्वात्”⁵⁰ अद्वैतब्रह्मसिद्धि के “प्रथम मुदगर प्रहार” में ही काश्मीरक सदानन्द ने भी काल को अविद्यात्मक कहा है—“कालस्याविद्यात्मकत्वस्वीकाराद”⁵¹ लगता है—तुच्छ सूत्र सङ्गम आचार्यों को यह मत स्वीकार्य नहीं। वे अविद्या के स्थान पर काल का सम्बन्ध ब्रह्म विद्या” से स्वीकार करते हैं। यह सम्बन्ध “मायाचित्सम्बन्ध” के रूप में वर्णित हुआ है। इस मत का उल्लेख श्रीसदानन्दपाद ने “एकदेशिन” पद व्यवहार के साथ किया है—“मायाचित्सम्बन्ध एव काल इति तदेकदेशिन”⁵² मानसोल्लास में काल को ब्रह्म की क्रियाशक्ति कहा गया है—

“काल रूप क्रियाशक्त्या क्षीरात परिणमेद दधि”⁵³

वाक्यपदीयकार भगवान् हरि ने काल की ‘सकलनात्मक बुद्धि’ के रूप में चर्चा की है। क्षण, मास, सवत्सरादि का व्यवहार सकलनात्मक बुद्धि का ही व्यापार है। वैसे आचार्य हरि ने ‘केचित’ शब्द के द्वारा किसी प्राचीन मत को ही यहाँ उद्धृत किया है—‘केचिदुदयनुसंहारलक्षणं त (काल) प्रचक्षते’⁵⁴ श्रीमृणोद्बृत्तिदीपिका के अनुसार यह मत जहाँ वेदांत सम्मत है, आचार्य हेलराज के अनुसार यह बौद्ध सिद्धांत है।

१२) नैसर्गिक दशन—महर्षि कणाद के सिद्धांत में काल नव द्रव्यों में एक महत्त्वपूर्ण द्रव्य है। यह द्रव्य, नित्य, विभु और एक है नानात्व की प्रतीति व्यवहारवशत औपाधिक है। कणादसूत्र पर प्रशस्तपाद भाष्य इस प्रकार है—काललिङ्गाविशेषादजसकत्वऽपि इस पर यायकदलीकार श्रीधर भट्ट ने काल के एकदश का प्रतिपादन करते हुए, उसके भेद प्रतिपादन के इस प्रकार स्वीकार किया है—काललिङ्गाणां परापरादि प्रत्ययानामविशेषाद भेदाप्रतिपादनत्वादजसा मुख्यया वृत्त्या कालस्यकत्वऽपि सिद्धे नानात्वापचाराधनानात्वव्यपदेशे⁵⁵ वैज्ञानिका के सिद्धांतानुसार काल प्रत्यक्ष प्रमा का विषय नहीं है भाट्टमत के भीमासक इसके विपरीत काल को प्रत्यक्ष प्रमा का विषय स्वीकार करते हैं। काल की सत्ता का विनिश्चय कणादतन्त्र में अनुमान प्रमाण से ही किया जाता है। आचार्य उदयन ने इसे निरणावली में अनुमान द्वारा ही सिद्ध किया है।⁵⁶

आचार्य प्रशस्तपाद ने काल द्रव्य के पांच गुण बहे हैं —

१ सत्त्वा २ परिमाण ३ पृथक्त्व ४-संयोग ५ विभाग । "तत्त्वगुणा सत्त्वा परिमाण पृथक्त्व संयोग विभाग" ।⁵⁷ काल को "वर्णादसिद्धांत चंद्रिका" में सब उत्पत्ति का निमित्त कारण एवं विश्व का आधारतत्त्व भी कहा गया है—“सर्वोत्पत्ति निमित्त जगदाधारश्च काल” ।⁵⁸

१३) याय दशन—याय और वैशेषिक समानता बहे गये हैं । जो तत्त्व वैशेषिकों का सिद्धांत सम्मत है वही नैयायिकों का भी अनुमत है । वैशेषिक दशन प्रमेय प्रधान है, याय दशन प्रमाण प्रधान । जिस तत्त्व चर्चा को काल के सदृश में वैशेषिकों ने उठाया है—वह नैयायिकों का भी मत है । आचार्य जयंत भट्ट ने “यायमजरी में वैशेषिकों के मत को हाँ दुहराया है—

“दृष्ट परापरत्वस्य दिक्कृतस्य विपर्यय ।

युवस्थविरयो सोऽपि विना काल न सिध्यति ॥”⁵⁹

जिस प्रकार परस्व और अपरस्व दिक् से होने वाले विपर्यय हैं उसी प्रकार युवावस्था और वाधन्य की सिद्धि कालतत्त्व के बिना नहीं होती । नैयायिकप्रवर जयंत भट्ट काल को वैशेषिकों की तरह मात्र अनुमान गम्य ही नहीं, मीमांसकों की तरह प्रत्यक्ष गम्य भी मानते हैं—

‘सिद्ध कालश्चाधुपो लग्नो वा ।

तन्नात्वं सिद्धमोपाधिक च ॥”⁶⁰

यहाँ काल की सिद्धि चाधुप एवं लग्निक अर्थात् प्रत्यक्ष एवं अनुमान दोनों से ही स्वीकार की गई है काल के क्षण, अहोरात्र आदि नानात्व को उपाधि सिद्ध कहा है ।

प्राचीन एवं नव्य याय के इतिहास में एक मात्र दीधितिवार श्रीरघुनाथ शिरोमणि ही ऐसे आचार्य हैं जो काल द्रव्य की अतिरिक्त सत्ता को स्वीकार नहीं करते ।⁶¹ इनके मत का खण्डन इनके प्रथम की टीका में ही श्रीरामभद्र दीक्षित ने कर दिया है । इसके अतिरिक्त इन्होंने इस मत का सामोपाय खण्डन अपनी मुस्तावली की दिनकरी नामक प्रसिद्ध टीका में भी तृतीयकारिकावली के व्याख्यान में किया है ।

१४) प्रत्यभिज्ञादशन—शिवमत नाश्वीर से कयाकुमारी तक अनेक सम्प्रदाय और सिद्धांत भेद के साथ विस्तृत है । काश्मीर शिवमत “प्रत्यभिज्ञा” दशन के नाम से प्रसिद्ध है । इस मत के प्रधान आचार्य सोमानन्दनाथ, श्री उत्पलाचार्य एवं श्री अभिनवगुप्तपाद शैव चिंतन के इतिहास में अपना विशिष्ट स्थान रखते हैं । प्रत्यभिज्ञादशन में कालतत्त्व “मायीयमला तभूता” काल शक्ति है । महायमजरी परिमल में माया के कायत्व के कारण काल को मायाविभूति (स्वरूपत्व) के रूप में कहा है—“मायाविभूत्यात्मक कलादिपञ्चकम्” ।⁶² माया तो स्वयं परमेश्वर की मोहनात्म्य शक्ति के रूप में बनी गई है वह स्वभाव से चिदेकरस स्वरूपा” होते हुए भी भेद कल्पिका है—

“एवरस स्वभावे उद्भावयती विकल्पशिल्पानि ।

मायेति लोचपते परमस्वतन्त्रस्य मोहनी शक्ति ॥⁶³

काल ईश्वरेच्छा का ही अपर पर्याय है । यह ईश्वर इच्छा त्रिया शक्ति के अतिरिक्त अथ कुछ नहीं है । प्रत्यभिज्ञादशन में इच्छा और त्रिया का अभेद अभिधान हो स्वीकार किया गया है । इनके मत से काल प्रमातृनिष्ठ है वही वह उसी माध्यम से प्रमेयनिष्ठ भी होता है । — काल जन्मासूत्रम् प्रमातरि विजम्भमाणस्तदनुसारेण प्रमेयेऽपि प्रसरति⁶⁴ वस प्रत्यभिज्ञा दशन ‘आभासवाद’ के नाम से प्रसिद्ध है ।

१५) माहेश्वरमत—इस मत के आगमों के अनुसार माहेश्वरमत के चार और अवांतर भेद हैं—शैव पाशुपत, कार्ष्णिक और बापालिक । इस माहेश्वर मतारम्भो शिव सम्प्रदाय में काल तत्त्व की

कोई चर्चा नहीं है। इनका मत प्रकारांतर से सांख्य शास्त्र का ही अनुगमन करता है। अंतर इतना ही है—यह मत प्रकृति को सांख्य की तरह स्वतंत्र नहीं मानता।

१६) पाशुपत दशन—माण्डूक्यकारिका—२-२६ के शाकरभाष्य की टीका में आचार्य आनन्दगिरि ने पाशुपत मत का उल्लेख करते हुए—इकतीस पदार्थों की चर्चा की है, इसमें २५ पदार्थ तो सांख्य प्रतिपादित ही हैं, अतिरिक्त ६ पदार्थ १ राग २-अविद्या ३ नियति ४-काल ५ कला और ६-माया हैं। इस दशन में भी प्रत्यभिज्ञा मत की तरह ही काल को “ज यत्वं” के अर्थ में स्वीकार लिया गया है। काल इस मत के अनुसार जीवों के भोग में सहकारी कारण बनता है। जीव स्वरूप नित्य होने के कारण काल से उसका सम्बन्ध तात्त्विक दृष्टि से सम्भव नहीं।⁶⁵

१७) सिद्धान्तागम—इस आगम के अनुसार परमेश्वर में अविच्छिन्न माया द्वारा सवप्रथम काल तत्त्व की उत्पत्ति होती है। काल के पश्चात् माया तत्त्व के द्वारा नियति तत्त्व उत्पन्न होता है सत्पश्चात् उसी परमेश्वर में अधिष्ठित माया के द्वारा कालतत्त्व का प्रादुर्भाव होता है। कालतत्त्व से पुनः तीन अर्थात् तत्त्व विद्या, राग और अव्यक्त उत्पन्न होते हैं। जीवों के नित्य होने पर भी वे काल, कला, नियति, विद्या राग से आसक्त हो जाने पर भोक्तृत्व भाव को प्राप्त होते हैं—

तत्त्वेरभि कलितो भोक्तृत्ववशा यदा पशुर्नत ।

पुरुषाख्यता तदाप्य सभते तत्त्वेषु गणना च ॥⁶⁶

काल आदि तत्त्वों से परिकल्पित जीव ही भोग्य भोजक भाव को प्राप्त होता है। जीवों के कम जनित सुख दुःखादि के भोग में काल स्वयं हेतुभूत प्रेरक तत्त्व है—“प्रेरणात्मक कालम्”।⁶⁷ ऐसा नहीं है कि काल तत्त्व नियतितत्त्व में गताथ स्वीकार कर लिया जाय। नियति तत्त्व का काय है—जीवों के स्वजनित कर्मों का नियमन, काल का दृश्य या काय सा प्रेरणा मात्र ही है—असौ (नियति) पशु कमजनिते सुखदुःखोपभोगे नियच्छति न चायं कालस्य व्यापार, तस्य कलनमात्रे चरितापत्वात्”।⁶⁸ सिद्धान्तागम की दृष्टि में काल चेतन नहीं जब तत्त्व है। इस मत के अनुसार काल अनित्य, अव्यापक और अनेक रूप है। इसकी प्रकारता भूत भविष्य आदि रूप से त्रिविध है। इस मत में काल शुद्ध और अशुद्ध दो भेदों में विभाजित होकर ही विवेचित हुआ है। सिद्धान्तागम का साहित्य विद्याल है इन आगमों की संख्या २८ है। पुनः श्वागम और रौद्रागम भेद से ये द्विविध हैं। श्वागम के भी कामिकादि दश भेद हैं, कामिक आगम के पुनः नारनिह, वनरात्र भव एव उत्तर नामक तीन भेद हैं।

१८) श्वाविशिष्टाद्वैत—यह मत बहुत कुछ सिद्धान्तागम पर ही आधारित है, श्रीनण्डाचार्य ने ब्रह्मसूत्र श्वाविशिष्टाद्वैत भाष्य में इसी मत को प्रशय दिया है। इनका मत भी परिणामवाद को स्वीकार करता है। इस सिद्धान्त के अनुसार सकलतत्त्वातीत परमेश्वर स्व शक्ति से अभिरूप से समवेत होकर ही इस विश्व का निमित्त कारण बनता है। इस मत के अनुसार ईश्वर विश्व का उपादान कारण नहीं है।⁶⁹ काल तत्त्व की दृष्टि से इनकी अपनी कोई स्वतंत्र भौतिक भावना नहीं सिद्धान्तागम का पक्ष ही इनका अपना सिद्धान्त पक्ष है।

१९) वीरशैवमत—यह दशन अथ शैवमतावलम्बियों की तरह ही पति पशु पाश” तीन तत्त्वों को स्वीकार करता है। श्रीलिङ्गराज ने विवेक चिंतामणि ग्रंथ के प्रथम परिच्छेद में वीरशैव सिद्धान्त का निरूपण किया है।⁷⁰

विशुद्ध चित् स्वरूप ब्रह्म में अधिष्ठित यह मिथ्या माया एक होती हुई भी तीन रूपों में विभक्त होती है—विशुद्ध तत्त्व प्रधान माया, मलिन तत्त्व प्रधान अविद्या और तम प्रधान प्रकृति। माया से प्रतिकल्पित ब्रह्म चेतन ही सत्तादि गुणों से युक्त ईश्वर है, वही पति पदार्थ के नाम से प्रसिद्ध है।

अविद्या द्वारा प्रतिबिम्बित ब्रह्म चेतन ही जीव है, उसे ही पशु पदार्थ कहा गया है। यह प्रकृति ही जीवों के भोग हेतु प्राण नामक पदार्थ रूप होती है। यह प्रकृति साक्ष्य के क्रम से ही पुरुष के भोगार्थ उसके संनिधान-मात्र से परिणमन करती है। इस क्रम में ही यह प्रकृति काल-तत्त्व की प्राप्ति होती है, तत्पश्चात् वह काल-तत्त्व की वशवर्ती होकर ही महत्तत्त्वादि रूपेण परिणमन करती है। साक्ष्य स्वयं काल की सत्ता को स्वीकार नहीं करता पर वीरशैवमत साक्ष्य के आधार का ग्रहण करते हुए भी काल की सत्ता को परिणमन के क्रम में स्वीकार करता है। यह मत उन वीरशैववादियों का है, जो ब्रह्मत्ववाद की स्वीकार करते हैं।

२०) द्वैतशैवमत—द्वैत सिद्धांतानुसार वीरशैवमत का निरूपण शिवतत्त्ववर्तनाकर में श्रीवासवराजेन्द्र ने किया है। यहाँ पदार्थ निरूपण की पद्धति वही है, जो सिद्धांतगम में है। अन्तर इतना ही है—सिद्धांतगम में ३६ तत्त्वों का ग्रहण है यहाँ तत्त्वों की संख्या ५२ है। इनका काल तत्त्व विषयक सिद्धांत भी सिद्धांतगम के अनुसार ही है—‘काल इत्या च नियति साक्षा मायाद्वयानि च’⁷¹ और भी यथा—“कालस्त्रिविध एव च”⁷²

२१) नकुलीसामुपगत—इस मत का साहित्य आज अनुपलब्ध था ही है। ब्रह्मसूत्र २/२/३७ के शांकर भाष्य पर ‘ब्रह्म विद्याभरण’ एवं ‘वेदात्मकतत्त्वपरिचय’ के व्याख्यान में इस मत का संक्षेप में विवरण प्राप्त होता है। आचार्य माधव ने ‘सर्वदशन सग्रह’ में भी इस मत का संक्षेप में सग्रह किया है। वैसे देखा जाय तो इस मत का केवल एक ही ग्रन्थ—‘गणकारिका’ रत्न टीका के साथ उपलब्ध है। इस ग्रन्थ के प्रणेता ‘यायसार’ नामक असिद्ध याय निबन्ध के रचयिता आचार्य भास्वर हैं। इस मत में लगता है—काल-तत्त्व की कोई उल्लेखनीय चर्चा नहीं है। काल तत्त्व की यहाँ—‘सहस्रक त्वरूप’ से ही स्मरण किया गया है, जो कारण पदार्थ है—

अ तत्त्वमयमपि सहस्रकत्वं कालतत्त्वम्⁷³

इस मत के अनुसार दो प्रकार की सृष्टि है—महासृष्टि और अन्तरसृष्टि। प्रथम का सम्बन्ध पृथ्वी आदि तत्त्वों की संरचना से है, और अन्तरसृष्टि का सम्बन्ध घट पट आदि पदार्थों से है। टीका के पांच अंगों में भी काल का ग्रहण किया गया है—‘द्रव्य काल क्रिया तृप्तिगुरुत्ववेद पञ्चम’⁷⁴

२२) शाक्ततत्त्व—शाक्त मत में काल की पारमार्थिक सत्ता नहीं है। परमात्मा के जीव भाव के सम्पादक पाँच कंचुका के अंतर्गत ही काल तत्त्व का ग्रहण है। माया की व्यवहार दशा में ही काल जीव का उपकरणभूत तत्त्व है। दिक की तरह ही काल का भी भावना सापेक्ष अल्पत्व महत्त्व रूप से प्रतिभास होता है—

देश कालोऽप्यवा किंचिद यथा येन विभावितम्।

तथा तत् तत्र भासेत दीक्षसूक्ष्मत्वभेदेन ॥”⁷⁵

एक ही काल तत्त्व में भावना भेद से शीघ्रत्व मन्दत्व आदि का अवभास होता रहता है—भावना भेदेनैव एकस्मिन्नेव काले चिरगीघ्रत्वभासनम्”⁷⁶ शाक्त दगन के अनुसार परमापत्त न दिक का अस्तित्व है, न काल का ही अस्तित्व है। श्री दुर्गासप्तशती में कला काष्ठादि काल के विभिन्न रूपों की भगवती का ही स्वरूप कहा गया है—

“कलाकाष्ठादिरूपेण परिणामप्रणयिनि

विश्वस्योपरतो यस्त नारायणि नमोऽस्तुते”⁷⁷

२३) शाक्त द्वैतवाद—द्वैतवादी शाक्तमत का आधार ग्रन्थ—‘पारानन्द सूत्र’ है। इस मत के अनुसार चार ही तत्त्व हैं—१-कोई पदार्थ आदि और अन्त से रहित है २ किसी पदार्थ का आदि तो है, पर अन्त नहीं है ३ कोई पदार्थ अनादि होने पर भी सात है, ४-कुछ पदार्थ सादि और सात है।

‘अनाद्यनन्त—साद्यनन्त—अनादिसा त—सादिसा त” ॥78

इस मत के अनुसार काल आदि और अन्त से हीन और व्यापक है। अनादि और अनन्त पदार्थों के नाम इस प्रकार हैं “परमात्मेश्वरा जीवा दिवकालाकाश परमानन्द ओकाशानाद्यनन्ता” 79 ‘दिवकालाकाशाज्ञाना च व्यापकत्वम्” ॥80 धावतद्वत् की दृष्टि से काल तत्त्व में परिच्छेदक परिच्छिन्न भाव भी है। जहाँ वह घट-पटादि का परिच्छेदक है, वही वह क्षण, दिवस, मास सवत्सरादि रूप से परिच्छिन्न भी है—‘काल परिच्छेदक परिच्छिन्नश्च” ॥81

२४) प्रपञ्चसार—इस मत के अनुसार तीन ही नित्य पदार्थ हैं—१-प्रकृति २ पुरुष ३ और काल। आचार्य श्रीपद्मपाद ने प्रपञ्चसारविवरण में इन तीन पदार्थों का ही पर और अपर भेद से व्याख्यान किया है। परम्परा से यह माना जाता है—प्रपञ्चसार के निर्माता आचार्य श्रीशङ्कर ही हैं, इसकी पुष्टि भी श्रीपद्मपाद के विवरण से होती है—वे स्वयं आचार्य श्रीशङ्कर के प्रधान शिष्य थे।

‘पर’ काल के स्वरूप को चिद्रूप कहा गया है, प्रकृति में सृष्टि की प्रेरणा पर’ काल से ही होती है—काल का यह प्रेरक स्वरूप पुरुष के कर्मानुसार ही बनता है—“सा तु कालात्मना सम्पद्य मयैव ज्ञायते सदा” ॥82

“पुरुषकर्मानुसारेण तस्य प्रेरकत्वादित्याह—कालेनेति” 83

‘अपर’ काल का स्वरूप औपाधिक है, यह जब प्रकृति का क्षण, अहोरात्र, मास आदि विभूत स्वरूप है।

२५) पाञ्चरात्र—इस वर्णव आगम के प्रधान ग्रन्थ “अहिबुध्न्य संहिता” में ज्ञान को ही परमात्मा का परमरूप कहा गया है—जगत् का प्रकृतिभाव, यह ब्रह्म की शक्ति ही है। यह मत शक्ति और शक्तिमान् का अभेद विशेष्य विशेषण भाव से स्वीकार करता है। असंस्तुत शक्ति भगवान् से भिन्न नहीं वह तदाकार है, तल्लीन है। इस भगवत् शक्ति के दो भेद हैं—क्रियाशक्ति और भूति शक्ति। भूति शक्ति का ही अपर नाम सृष्टि शक्ति है। क्रिया शक्ति ही भूति शक्ति का प्रवक्तृक तत्त्व है। भगवान् का स्वरूप ही प्रेक्षण स्वरूप को प्राप्त करता है, तदनन्तर वही स्वरूप त्रिपा के स्वरूप को धारण करता है। सृष्टि के निर्माण के पूरा संचयना के स दभ में किया गया पर्यालोचन ही प्रेक्षण है। स्पन्दनात्मक परिणमन ही वहाँ “सुदशन चक्र के नाम से अभिहित है। प्रकृति पुरुष और काल के ज यत्न हेतु से ही भूति शक्ति तीन भागों में विभक्त होती है—

“भूति सा च त्रिधामता”।

अव्यक्त काल पुभावात् ॥” 84

भाग कहा गया है—

“पुरुषश्चैव कालश्च गुणाश्च त्रिधोच्यते।

भूति शुद्धेतरा विष्णो ॥” 85

पाञ्चरात्र आगम में काल-तत्त्व को दो भागों में बाँट कर व्याख्यायित किया गया है—नियति और काल। नियति को मूर्ख कह कर प्रयुक्ततत्त्व से संयुक्त किया गया है। नियति की उत्पत्ति के सन्दर्भ में कहा गया है—

‘कालस्य पाचन रूप यत्तु तत् कलात्मकम्।

उदेति नियते सोऽय काल, सकल्प चोदित ॥” 86

क्षण अहोरात्र आदि इस मत में व्यावहारिक काल के ही स्वरूप हैं।

२६) विशिष्टाद्वैतवाद—आचार्य रामानुज के अनुसार तीन तत्त्व हैं—चित् अचित् और ईश्वर। जीव वग चित्-तत्त्व है। यह जीव अणु परिमाण और प्रत्येक शरीर में भिन्न है। ईश्वरतत्त्व सम्पूर्ण

विश्व का सृष्टि, स्थिति और संहारकर्ता है। अर्थात् तत्त्व तीन वर्गों में विभक्त है—शुद्ध तत्त्व, मिश्र तत्त्व एवं सत्त्व शून्य। रामानुज मत में काल 'सत्त्व शून्य' तत्त्व है। यही तत्त्व कला, काष्ठा मुहूर्त आदि रूप से प्रकृत पदार्थों का परिणमन हेतु—प्रकृति है, इस ही ईश्वर की "कीड़ा परिकर दह" कहा गया है—'सत्त्वशून्य काल। अथ च प्रकृति प्राकृतानां परिणाम हेतु कलानाष्ठादि रूपेण परिणतो नित्य ईश्वरस्य कीड़ा परिकर शरीर च" 187

कालिक सम्बन्ध से काल का लक्षण यहाँ—'सर्वाधारत्व' किया गया है यह अतीत वर्तमान और भविष्य का व्यावहारिक हेतु भी है—अतीतादि व्यवहार हेतु काल। कालिक सर्वाधारत्व तत्त्वक्षणम् 188 आगे चल कर काल को गुणत्रय रहित जड़ तत्त्व कहा गया है 189 सत्त्व शून्य का अर्थ ही है सत्त्वादि गुणत्रय से रहित तत्त्व। यही प्रकृति के महत्सत्त्वादि के परिणमन में हेतु रूप होता है। काल तत्त्व का उपयोग रामानुज दशान में ईश्वर की लीला-विभूति को दृष्टि से है नित्य विभूति को काल की अपेक्षा नहीं। श्रीलोकान्नाय के अनुसार काल दोनों विभूतियों के साथ नित्य है। कुछ आचार्यों के मतानुसार लीलाविभूति में निमेष, अहोरात्र रूप काल उत्पत्ति विनाश घर्मा होने का कारण अनित्य है, पर परमपद अवस्था में उत्पत्ति आदि व्यवहार के अभाव में काल नित्य है। इस मत को मानने वाले आचार्य काल का पञ्चेन्द्रिय प्रत्यक्ष स्वीकार करते हैं।

२७) द्वाताड तत्त्व—आचार्य निम्बार्क के मत में चित, अचित और माया तीन तत्त्व स्वीकार्य हैं। माया तत्त्व से सत्त्व रज और तम तीनों गुणों का यहाँ प्रवृत्ति है। चतुस्त्व चातुस्त्व धर्म युक्त जीव प्रत्यक्ष शरीर में भिन्न चित पदार्थ स्वरूप है। अचित पदार्थ भी सख्या में तीन है—प्राकृत, अप्राकृत एवं काल। त्रिगुणात्मक माया आधित्यद्रव्य—प्राकृत नित्य और परिणामी है। यही तत्त्व कालांतर में जगत रूप से परिणत होता है। अप्राकृत तत्त्व—माया काल और प्रकृति से अर्थ में भिन्न है—वह ब्रह्म पद वाच्य है। यह कालातीत एवं परिणाम आदि विकारों से शून्य है।

अतः काल आचार्य निम्बार्क के मत में प्राकृत और अप्राकृत से भिन्न एक अचेतन द्रव्य विशेष है। काल तत्त्व इस सिद्धांत में नित्य विभू भूत भविष्य आदि व्यवहार में असाधारण हेतु एवं विश्व की सत्त्वना में सहकारी कारण रूप से ग्रहीत है 190

२८) शुद्धाद्वैत—आचार्य श्रीवत्सल के तत्त्व जगत में काल के लिए कोई तात्त्विक स्थान सुरक्षित नहीं है। इस दशान के अनुसार तत्त्वत आत्मा ही अपनी स्वतंत्र इच्छा से प्रपञ्च रूप में परिणत होता है। परम सत्ता के प्रपञ्च रूप से परिणमन में परमेश्वर की अपनी स्वतंत्र इच्छा पर्याप्त है—उसे किसी अन्य तत्त्व का आश्रय की आवश्यकता नहीं—तत्त्वांतर और तत्त्व समुद्रव उसकी इच्छा मात्र से हो जाता है—

'उत्पत्तिस्थितिनाशानां जगतं कर्तुं वै बृहत्।

वदेन बोधितं तद्धि नाप्यथा भवितुं क्षमम् ॥

नहि श्रुतिविरोधोऽस्ति कल्पोऽपि न विरुध्यते।

सर्वभावसमन्वादादित्यसिद्धिर्वा न बृहत् ॥११

२९) द्वैतवाद—आचार्य मध्व के मत में दश पदार्थ एवं बीस द्रव्य स्वीकृत हैं। इन द्रव्यों में काल १९वां द्रव्य है। द्वैतमत में काल तत्त्व का असाधारण महत्त्व है—इस आयुष्यवस्थापक तत्त्व कहा गया है—'आयुष्यस्थापक काल" 192 काल के सम्बन्धाभाव के कारण परमात्मा और भुक्त आत्मा दोनों ही इसके बन्धन से परे हैं—'परमात्मनो भुक्तानां च काल सम्बन्धाभावाज्जायुर्मर्यादा 193 इस मत में काल असंख्य द्रव्य नहीं वह दश लवादि अनेक रूप है। काल उत्पत्ति विनाश धर्मयुक्त होने के कारण अनित्य है। प्रकृति को भी यहाँ काल का उपादान कहा गया है—'कालोपादानप्रवृत्तिरेव 194

पूर्व पूर्व काल ही उत्तर उत्तर काल का उपादान है। काल को सर्व उत्पत्ति हेतु कहते हुए भी, उसकी सत्ता को प्रलय में भी स्वीकार किया गया है। इस द्वैत दर्शन के अनुसार सम्पूर्ण पदार्थ साक्षि विषय हैं। यहाँ तक कि अतीति द्रव्य पदार्थ भी नाश और अज्ञात रूप से साक्षि विषय होते हैं। अतः काल भी साक्षि विषय कहा गया है।

३०) अचिन्त्यभेदाभेद—यह मत आचार्य मध्व के मत का अनुवर्तक मत कहा जाता है। श्रीचतुर्थ महाप्रभुपाद ने इस सम्प्रदाय का प्रवर्तन किया था। फिर भी इस मत में मध्व मत की तुलना में उल्लेखनीय भिन्नता भी है। इस दर्शन में ईश्वर, जीव, माया और काल इन चार तत्त्वों को नित्य माना गया है। ईश्वर को छोड़ कर शेष तीनों तत्त्व परतत्र न कहे गये हैं। ईश्वर व्यापक ज्ञान स्वरूप है, जीव अणुनाम रूप है। ईश्वर माया तत्त्व का नियन्ता है, जीव उससे नियन्त्रण कहा गया है। माया इस दर्शन के अनुसार गुणत्रयविशिष्ट अर्द्ध द्रव्य है। काल—गुणत्रय से रहित अतीत वर्तमान आदि व्यवहाररूप अर्द्ध द्रव्य है। यहाँ भी काल तत्त्व के नित्य एवं औपाधिक दोनों स्वरूप को ही स्वीकार किया गया है।⁹⁵

३१) लोकायत—लोकायत या चार्वकमत में काल का कोई तात्त्विक स्वरूप नहीं है। यह मत प्रत्यक्ष को स्वीकार करता है—आकाश और काल दोनों ही इस मत में प्रत्यक्ष की सीमा में नहीं आते। अतः यह दर्शन चार पदार्थों की सत्ता स्वीकार करता है—पृथ्वी, जल, तेज और वायु। —अथ चत्वारि भूतानि भूमिवायनितानला।⁹⁶ यह मत सर्वदर्शनसंग्रह ‘एष’ तकसंग्रह की भास्करोदय टीका के मंगलवाद में भी इसी प्रकार संग्रहीत है। जब हम कहते हैं ‘इदानीं घट’ उस काल में काल की प्रतीति प्रत्यक्ष से ही है। काल की सत्ता को न स्वीकार करने पर “इस काल में घट है” यह प्रतीति आधाररूप हो जायेगी। अतः इस मत के अनुसार काल अतिरिक्त तत्त्व न होकर वस्तु की तत् तत् अवस्था विशेष ही है।

३२) जैनमत—जैन दर्शन के अनुसार पुद्गल तथा अथ द्रव्यों के परिणमन का कारण काल है। जैन दर्शन काल के अभाव को स्वीकार नहीं करता अतः पुद्गल सदैव गति युक्त होता है। आचार्य उमास्वामिन् ने द्रव्यों की वृत्तना, परिणाम त्रिया, परत्वं अपरत्वं में काल का ही हेतुरूप से कहा है—‘वृत्तना परिणाम’ त्रिया परत्वापरत्वे च कालस्य।⁹⁷ काल आकाश तत्त्व की तरह प्रत्यक्ष का विषय नहीं वह इस मत में अनुमान प्रमाण से ही ग्रहण किया जाता है। वृत्तना परिणाम त्रिया आदि से ही अनुमान द्वारा काल की सिद्धि स्वीकार की गई है। इस ‘समय’ शब्द से भी कहा गया है। यह निश्चय काल का ही स्वरूप है जीव तथा पुद्गल की गति से व्यक्त होने के कारण इसे ‘परिणामभव’ भी कहते हैं। “वृत्तना” काल के बिना सिद्ध नहीं होती। प्रत्येक क्षण में वर्तमान रहना ही वृत्तना का लक्षण है। काल पांच अस्तिकाय द्रव्यों में नहीं है, यह एक अखण्ड द्रव्य कहा गया है, सबमें एक काल की ही युगपत् स्थिति है।⁹⁸ बापावान् द्रव्य ही अपने विभिन्न अंशों से आकाश व विभिन्न अंशों में वृत्तना” धर्म से युक्त होता है—वर्तमान रहता है। जैन दर्शन में वही काल के दो भेद किए गये हैं—पारमार्थिक और व्यावहारिक। वर्तना का हेतु पारमार्थिक काल है। अथ परिवर्तन का कारण या हेतु व्यावहारिक काल है। समय आदि अतः से युक्त है—पारमार्थिक काल निराकार और नित्य है। समय” का स्वरूप धनिक है और इसे ‘कालाणु’ भी कहते हैं ‘कालाणु’ समस्त लोकाकाश में व्याप्त है। ये परस्पर संयुक्त नहीं हैं। ये पृथक् अमूर्त, अक्रिय और अनंत हैं। काल द्रव्य एक प्रदोषी है, शक्ति और व्यक्त की ध्येक्षा से कालाणुओं में मिलन शक्ति स्वीकार नहीं की गई। इसीलिए काल द्रव्य का कायवत् नहीं कहा गया। आचार्य कुदकुल ने स्पष्ट कहा है—पुद्गलादि द्रव्यों का परिणमन ही लिंग है जिसका वही काल नाम का द्रव्य है इस द्रव्य से संयुक्त होने पर ही पचास्तिव्याय द्रव्य के स्वरूप को प्राप्त होते हैं।

यहाँ काल के पर्याय को जानने के लिए पुद्गल का परिणमन बहिरंग निमित्त है। पुद्गल परमाणु जब एक प्रदेश से अन्य प्रदेश में गमन करता है—तब उसका नाम सूक्ष्म काल का पर्याय 'अविभागी' होता है। अतीत अनागत आदि भाव गुणपर्याय कहे गये हैं—

‘ते चे व अत्यिकाया ते कलिय भावपरिणदाणिञ्चा ।

गच्छति दवियभाव परियट्ठणल्लिगसज्जता ॥⁹⁹

छहो द्रव्य एक स्थान पर रहते हुए भी अपनी सत्ता को कोई भी द्रव्य नहीं छोड़ता। अतः ये द्रव्य मिलकर एक नहीं हो पाते, सभी द्रव्य अपने अपने स्वभाव के साथ पृथक् पृथक् अविनाशी ही रहते हैं। व्यवहारनयन में वध की अपेक्षा से जीव पुद्गल एक है, पर निश्चयनयन की दृष्टि से वे अपने स्वरूप को नहीं छोड़ते। तात्त्विक दृष्टि से जब दशन वैज्ञानिक विश्लेषण के साथ प्रस्तुत होता है। पचस्तिक्काय की २५वीं गाथा की टीका में श्री अमृतचन्द्राचार्य ने काल के सूक्ष्मतम स्वरूप का ग्रहण भागवत कार की तरह ही परमाणु से किया है—‘परमाणु प्रचलनायत्त समय’¹⁰⁰

३३) बौद्धमत—बौद्ध दशन काल तत्त्व की सत्ता को स्वीकार नहीं करता यत्र तत्र इनका खण्डन ही दिखालाई देता है। श्री शा तरक्षित ने ‘तत्त्व सग्रह’ में द्रव्य पदार्थ की परीक्षा के समय दिक काल का खण्डन किया है। कमलशील ने पञ्जिका में इसके लिए युक्तियाँ दी हैं। आचार्यशा तरक्षित का कथन है—

“विशिष्ट समयोदभूतमनस्कार निबन्धनम

परापरादि विनाम न कालान् दिशश्चरत ।

निराश्वस्वभावत्वात् पोषापर्यायसमव

तयो सर्वाद्य भेदाच्चेदेवतो निष्कलो ननु¹⁰¹

क्रम से उत्पन्न होने वाली वस्तुओं के लिए ‘पूर्व’ और ‘पर’ का व्यवहार सर्वत्र प्रचलित है, जिससे मन के भीतर संस्कार बनता है, उसी से ‘पूर्व’ और ‘पर’ की प्रतीति होती है। यह संकेत ज्ञान जनित संस्कार है, जो आभोग शब्द के साथ व्यञ्जित होता है। अतः बिना दिक और काल के ही यह व्यवहार निष्प्रभ हो जाता है। ये दोनों ही निरवयव होने के कारण इनका स्वतः ‘पूर्व’ ‘पर’ भाव नहीं बन पाता। यदि यह मान लिया जाय कि दिक काल का सम्बन्ध वस्तुओं से होने पर पूर्वपर का व्यवहार होता है, तो इसकी कोई आवश्यकता ही नहीं है।

यह पूर्वपर भाव तो वस्तुओं का ही है जो बिना दिक काल की सत्ता के निष्प्रभ हो जाता है। आचार्य चन्द्रकीर्ति ने नागाजुन को मध्यमकारिका की वृत्ति में स्पष्ट काल की सत्ता का निषेध किया है।¹⁰²

श्री बरवर मुनि ने तत्त्वत्रय भाष्य में स्पष्ट कहा है—“कालो नास्तीति बौद्धादिभिरभिधानात्।¹⁰³ शिवाकमणिदीपिका का भी यही मत है—“बौद्धमते वस्तुतः कालो नास्ति।”¹⁰⁴

३४) आयुर्वेद—चरकसंहिता की आधार भूमि सास्य होते हुए भी सूत्र स्थान में वशपिक समर्थित नवद्रव्यों का ही ग्रहण किया गया है। अतः इनके मत से काल का द्रव्यत्व नित्य सिद्ध है—‘लादा यात्मा मन कालो दिशश्च द्रव्य सग्रह’।¹⁰⁵ चरक के अनुसार द्रव्य चेतन और अचेतन भेद स द्विविध है—इन्द्रिय युक्त द्रव्य चेतन है इन्द्रिय रहित अचेतन।¹⁰⁶ अतः काल चरक के सिद्धान्तानुसार अचेतन द्रव्य है, एक वचन के प्रयोग से लगता है—यहाँ काल तत्त्व के एकत्व का प्रतिपादन किया गया है।

सुश्रुत संहिता की टीका में श्री ढल्हणाचार्य ने काल को त्रिगुणात्मिका प्रकृति में अतभुक्त किया है—‘त्रियात्वेन रजो गुण परिणामत्वाद् महाभूतपरिणामविशेषत्वाच्च न नासस्य प्रवृत्तरयरम’।¹⁰⁷ सगता है—आयुर्वेद के मूल आधार सास्य का प्रधानता देने के लिए ही श्री ढल्हणाचार्य ने विशेषिकों के स्थान पर सास्य को समादर दिया है।

३५) कामशास्त्र—कामसूत्रकार वात्स्यायन ने कामसूत्र में काल की लक्षण परीक्षा न कर, उसे मात्र जय, पराजय, सुख दुःख में हेतु रूप कहा है—‘काल एवहि पुरुषानर्थान्धयोजय पराजयो सुख दुःखयोश्च स्थापयति’।¹⁰⁸ इस सूत्र ग्रन्थ के प्रसिद्ध टीकाकार यशोधर ने ‘जयममता’ टीका में काल के द्रव्यत्व और नित्यत्व का उल्लेख किया है।¹⁰⁹ ‘तत्त्व कालवारितम्’ सूत्र के व्याख्यान में कहा है—‘कालो नाम द्रव्य पदार्थो नित्य’¹¹⁰ लगता है कामशास्त्र प्रकारान्तर से वशेषिकी के मत का ही काल तत्त्व के सन्दर्भ में पोषण करता है। यहाँ कायमात्र के प्रति नित्य द्रव्य काल की कारणता स्वीकार की गई है।

३६) व्याकरण—काल तत्त्व का सम्बन्ध दक्षन की तरह ही व्याकरण से बहुत पास का है। महाभाष्यकार भगवान् पतञ्जलि ने काल का लक्षण बड़े ही ब्रह्मानिक ढंग से किया है। उनका कथन है—‘मूर्तिमात्र मं जो क्षय और अभिवृद्धि देखी जाती है, वह काल तत्त्व कृत है—‘येन मूर्त्तिनामुपचया उपापचयाश्च सक्षयस्ते त कालमाहुः’¹¹¹ महाभाष्य के प्रसिद्ध व्याख्याकार आचार्य कैयट ने प्रदीप में और भी इसे स्पष्ट करते हुए कहा—‘येन मूर्त्तिनामिति । तदुत्पत्तिलाभमूर्त्तीना कदाचिदुपचयोऽपदात्तपचय स प्रत्ययात्तराविशेषेऽपि मस्त्वत्त स काल इत्यर्थः’।¹¹² व्याकरण काल के एकरत्न को ही स्वीकार करते हैं यहाँ आचार्यपतञ्जलि ने ‘येनेति’ पद में एक वचन का ही प्रयोग किया है। काल के अनेकत्व में सूप की निया के सम्बन्ध से ही दिन, रात्रि मास, सवत्सर आदि व्यवहार का महाभाष्यकार स्वीकार करते हैं।¹¹³

महाभाष्यकार महर्षि पतञ्जलि के सिद्धांत को वाक्यपदीयकार आचार्य हरि ने तृतीय काण्ड में स्पष्ट किया है। वस्तुओं की उत्पत्ति, स्थिति एवं विनाश में—उपाधि भेद भिन्न होने पर भी एकरत्नभूत काल ही हेतु है। इस समग्र विश्व का नियमन यह तत्त्व प्रतिबन्ध और अनुज्ञा से करता है। जिस वस्तु की उत्पत्ति में यह अवरोधक या प्रतिबन्धक बनता है—वह वस्तु उत्पन्न ही नहीं होती, जो अभिव्यक्ति, इसकी अनुज्ञा (अनुज्ञानाति) का विषय बनती है—वही वस्तु व्यक्त होती है। यह प्रतिबन्ध और अनुज्ञा काल-तत्त्व में न हो तो—वस्तुओं की अवस्था में पूर्व और पर स्पष्ट और कनिष्ठ का भाव ही उत्पन्न नहीं होगा, यह दोनों की युगपत् प्रसक्ति से ही सम्भव हो पाता है।

वस्तुएँ स्वयं भेद और अभेद से भूय हैं—सम्बन्धित वस्तु के कारण ही भेद भिन्नता का व्यवहार होता है—काल एक होते हुए भी आदित्य त्रिया रूप उपाधि के कारण क्षण, दिन, मास आदि व्यवहार भेद से वस्तुओं के अवस्था भेद में हेतु बनता है।¹¹⁴ वाक्यपदीयकार ने इस सबव्यापीकाल को स्फोट शब्द से अभिव्यक्ति किया है यह स्फोट शब्द ब्रह्म की स्वतन्त्र शक्ति है। विश्व की संरचना में प्रवृत्त ब्रह्म की ‘कला’ शब्द से कही गई शक्ति काल शक्ति के अन्तर्गत है—

अ ग्राहता कला यस्य कालशक्तिमुपाश्रिता ।

जन्मादयो विकारा पदभावभेदस्य योनयः ॥¹¹⁵

इस कारिका पर आचार्य पुष्परत्न ने स्पष्ट शब्दों में लिखा है—‘कालाख्येन स्वातन्त्र्येण सर्वा परतत्रा जन्मादिमयय शक्तय तत्समाविष्टा कालशक्तिवर्तिमनुपत्तिः’।¹¹⁶ सहकारी कारण के रूप में काल विश्व का नियामकत्व होने के कारण यह निमित्त कारण है—‘कला’ स्वयं सृष्टि का उपादान कारण है। काल की स्वतन्त्र शक्ति के द्वारा ही ब्रह्म जगत्सत्त्व की उपाधि से विभूषित होता है। इस परम स्वातन्त्र्य के कारण ही व्याकरण शास्त्र में कर्तव्य प्रयोजनत्व की सिद्धि होती है—भगवान् पाणिनि का निर्घोष है—स्वतन्त्र कर्त्ता’।¹¹⁷ यहाँ कालतत्त्व की स्थिति विश्व के सन्दर्भ में जल-यन्त्र के चक्काकार भ्रमण जैसी सी है—

“जलयन्त्र प्रमावेद्यसद्वीभि प्रवृत्तिभि ।

स कला कालयन सर्वा कालाश्मा लभते विभु ॥118

३७) ज्योतिष शास्त्र—ज्योतिष शास्त्र ग्रह नक्षत्रादि की प्रिया को हो काल कहता है। सूर्य ग्रह आदि के परिस्पन्द से उनके भ्रमण की आवृत्ति भेद से व्यावहारिक काल का सम्बन्ध है। श्री मृगेंद्र वत्तिदायिना म ज्योतिष शास्त्र की काल दृष्टि का उल्लेख इस प्रकार हुआ है।

‘आदित्यग्रहवारादिपरिस्पन्दमयापरे ।

भि नमावृत्तिभेदेन काल कालविदो विदु ॥119

आचार्य जयन्त भट्ट की मायमजरी में इस मत का बयान भी इस प्रकार हुआ है—“ग्रहनक्षत्रादिपरिस्पन्दनिष्ठ घना, एव ग्रहवारादि परिस्पन्द काल इत्युच्यते। तत्कृत एवाय यामाहोरात्रमासा दिव्यवहारः। कालविदश्च ज्योतिषगणकास्त एवैन बुध्यन्ते।” 120

काल का सख्यात्मक विस्तार प्रायः सभी पुराणों में दिखलाया गया है। काल की सूक्ष्मतम इकाई का मान सद्धातिक दृष्टि से परमाणु से प्रारम्भ होता है। सूर्य की राशि को परमाणु पार करने में जो समय लगता है—वह काल का सूक्ष्मतम मान है। जिसका उल्लेख हम ऊपर पुराणमत के सप्तम में कर आये हैं।

व्यावहारिक काल का स्वरूप काष्ठा निमित्त कला मुहूर्त अहारात्र मास-अयन वष युग मन्वन्तर कल्प आदि पारिभाषिक शब्दों द्वारा प्रकट किया जाता है। इस व्यावहारिक काल की उत्पत्ति हमारे नेत्रों के पक्षमनिपात से होती है—एक बार पलक के गिरने को निमेष कहते हैं। इस क्रम से १५ निमेष की १ काष्ठा, ३० काष्ठा की १ कला, ३० कला का १ मुहूर्त, ३० मुहूर्त का १ अहोरात्र, ३० अहोरात्र के २ पक्ष २ पक्ष का १ मास, ६ मास का १ अयन। यह अयन भी दो प्रकार का है—(१) उत्तरायण और (२) दक्षिणायन। उत्तरायण का देवता का दिन और दक्षिणायन को रात्रि कहा गया है। इन दो अयनों का १ मानव वष होता है। यही कालमान देवताओं का १ दिन रात है जिस दिव्य दिन कहा जाता है। सत्य यज्ञता द्वापर कलि इन चार युगों का एक महायुग होता है। इनका क्रमशः सख्यात्मक परिमाण ४-३-२-१ दिव्य सहस्र वष है। प्रति युग के प्रारम्भ और अन्त का काल सधि काल कहा जाता है—वह भी क्रमशः इसी क्रम से ४-३-२-१ दिव्य शतवष का है। सध्या और सध्याश के मध्यवर्ती काल का नाम हो युग है। इस प्रकार दिव्य १२००० सहस्र वर्षों का एक चतुयुग होता है। इन १ सहस्र महायुगों का योग, ब्रह्मा या प्रजापति का १ दिन है। इस प्रजापति के काल में १४ मनु होते हैं—इस प्रकार ब्रह्मा का १ दिन १४ मन्वन्तरों में बटा है। एक मन्वन्तर का काल—३०६७२०००० मानव वष है। इतनी बड़ी ही ब्रह्मा की रात्रि है।

इस प्रकार पौराणिक दृष्टि से काल-चक्र का सख्यात्मक विस्तार इस प्रकार है—सत्ययुग—१७२८०००, त्रेता—१२९६०००, द्वापर—८६४०००, कलि—४३२००० वष है। इनका सम्पूर्ण योग—४३२०००० मानव वष होता है। एक मन्वन्तर में ७१- $\frac{६}{१४}$ महायुग स्वीकार किए गये हैं। इन १४ मन्वन्तरों के समग्र काल मान को १ कल्प शब्द के द्वारा कहा जाता है। १ कल्प में १००० महायुग एव ४३२००००००० मानव वष हैं। विष्णुपुराण में यह विवरण इस प्रकार दिया गया है।

काष्ठा पञ्चदशम्याता निमेषा मुनिसत्तम ।

काष्ठास्त्रिंशत्कला त्रिंशत्कला भौहृत्तिको विधि ॥८॥

तावत्सहस्रहोरात्र मुहूर्त मनुष्य स्मृतम् ।

अहोरात्राणि तावन्ति मास पक्ष द्वायात्मक ॥९॥

तं पडभिरयन वष द्वेऽयने दक्षिणोत्तरे ।
 अयन दक्षिण रात्रिर्देवानामुत्तर दिनम् ॥१०॥
 चतुर्गुण द्वादशभिस्तद्विभाग निबोध मे ॥
 दिव्यैवषसहस्रं स्तु कृत्येतादिसन्ततम् ॥११॥
 प्रोच्यते तत्सहस्रं च ब्रह्मणो दिवस मुने ॥१५॥
 ब्रह्मणो दिवसे ब्रह्मण । मनवस्तु चतुदश ॥१६॥
 ब्राह्मो नमिक्तिको नाम तस्यान्ते प्रतिसचर ॥२२॥¹²¹

कुछ विद्वान् दिव्य वष शब्द का व्यवहार देखकर इसका अर्थ मानववष ही कर लेते हैं, पर दिव्य वष या देववष का भान सवत्र निश्चित है । ३६० मानव दिन का १ देव दिवस होता है, अतः ३६० मानववर्षों का १ देव वर्ष होता है । इसमें सबसे बड़ा प्रमाण तो स्वयं वेद ही है—

‘एकं वा एतद्देवानामहं यत्सवत्सरः’ ॥ तै० ब्राह्मण—३९, ३२ अर्थात् एक सवत्सर एक देव दिन होता है । यह मत वेद से लेकर पुराण एवं सिद्धांत ज्योतिष तक सवर्थाय है । सूर्य सिद्धांत में स्वयं आचार्य भास्कर ने ९ प्रकार के वर्षों की चर्चा की है—उसमें देववष द्वितीय स्थान पर है—

ब्राह्म देव तथा पैथ्य प्राजापत्य गुरोस्तथा ।

सौरञ्च सावन चाद्रमाक्षमानानिव नव ॥¹²²

ध्यावहारिक दृष्टि से भी यदि देव वर्ष की सख्या को मानववष की सख्या में बदल कर न रखा जाय तो महायुग की सख्या का मिलान, मनव तर और वत्स्य वी वष सख्या से नहीं होगा । अतः महायुग को १२००० वर्षों का नहीं स्वीकारा जा सकता, यह तो देव वर्षों की सख्या है, मानव वर्ष में इसकी गणना करने पर $12000 \times 360 = 432000$ वर्ष ही होगी ।

काल का विभाजन दो प्रकार से किया गया है—अमूर्त और मूर्त । अमूर्त काल सूक्ष्म होने से योगज प्रत्यक्ष का विषय माना गया है । काल की प्रथम मात्रा ‘तत्पर’ स्वीकार की गई है—सुप्त स्वस्थ मनुष्य के नेत्र के खुलने में जितना समय लगता है—वह ‘तत्पर’ है । इस ‘तत्पर’ के शतांश को द्रुति एवं द्रुति के सहस्रांश को क्षण कहते हैं । यह काल की सूक्ष्म गणना है । मूर्त काल की ध्यावहारिक गणना इस प्रकार है—

२ अणु	== १ त्रसरेणु	२ नाडी	== १ मुहूर्त
३ त्रसरेणु	== १ द्रुति	१५ मुहूर्त	== १ अहोरात्र
१०० द्रुति	== १ वेध	७ अहोरात्र	== १ सप्ताह
३ वेध	== १ लव	२ सप्ताह	== १ पक्ष
३ लव	== १ निमेष	२ पक्ष	== १ मास
३ निमेष	== १ क्षण	२ मास	== १ ऋतु
५ क्षण	== १ काण्डा	३ ऋतु	== १ अयन
१५ काण्डा	== १ लघु	२ अयन	== १ वर्ष
१५ लघु	== १ नाडी	३० मानव वर्षों	== १ पितृ वर्ष
		३६० मानव वर्ष	== १ देव वर्ष

चारा युग का 'दिव्य वर्ष' मान इस प्रकार है —

	सध्या	नियतकाल	सध्यांश	सर्वयोग			
१ सत्ययुग	४००	+	४०००	+	४००	=	४८००
२ त्रेतायुग	३००	+	३०००	+	३००	=	३६००
३ द्वापरयुग	२००	+	२०००	+	२००	=	२४००
४ कलियुग	१००	+	१०००	+	१००	=	१२००

सम्पूर्ण योग—१२००० = देव वर्ष

१२००० × ३६० = ४३२०००० = मानव वर्ष

चारा युग का मानव वर्ष म मान इस प्रकार है —

	सध्या	नियतकाल	सध्यांश	सर्व योग
१ सत्ययुग	१४४०००	+ १४४००००	+ १४४०००	= १७२८०००
२ त्रेतायुग	१०८०००	+ १०८००००	+ १०८०००	= १२९६०००
३ द्वापरयुग	७२०००	+ ७२००००	+ ७२०००	= ८६४०००
४ कलियुग	३६०००	+ ३६००००	+ ३६०००	= ४३२०००

सम्पूर्ण योगफल—४३२०००० = मानव वर्ष

मनुष्य तर एव कल्प की गणना इस प्रकार है—

१ मनुष्य तर = ७१ महायुग = ४३२०००० × ७१ = ३०६७२००००

२ मनुष्य तर का मान = ३०६७२००००

३ सध्या सध्यांश २५९२००००

४ कल्प ४३२००००००० = १००० महायुग = ब्रह्मा का एक दिन

सूयसिद्धांत—१।१९ श्लोक के अनुसार १४ मनुष्य तर म प्रथम स अंतिम तक १५ सधियां बहो गई हैं। यही १ सधियां परिणाम सत्ययुग के बराबर = १७२८००० वर्ष माना गया है अतः—
१७२८००० × १५ = २५९२०००० मानव वर्ष यही सध्यांश के रूप में जाह गये हैं।

ब्रह्मा की आयु का मान इस प्रकार है —

२४०००००	मानव वर्ष	=	ब्रह्मा का १ पल
१४४०००००	, ,	=	, , १ घटी
४३२००००००	, ,	=	, , १ दिन
८६४००००००	, ,	=	, , १ दिन और रात
२५९२०००००००	, ,	=	, , १ मास
३११०४००००००००	, ,	=	, , १ वर्ष
३११०४००००००००००	, ,	=	, , १०० वर्ष
१८६६२४००००००००००००	, ,	=	विष्णु का काल मान
४४३८०७३९००००००००००००००००	, ,	=	शिव का " "

ब्रह्मा की सम्पूर्ण आयु विष्णु का एक घड़ी काल है, १२ लाख विष्णु का काल रुद्र का कलाघ होता है। एक अबुद रुद्रो का काल अक्षर ब्रह्म कहा गया है। यही अक्षर ब्रह्म की महासत्ता है। वहत्परारर स्मृति मे भी ऐसा उल्लेख है—

तदेकसप्ततिमुण्य मन्वतरमिति स्मृतम् ।
मन्वतरद्वयेनह शक्रपात प्रकीर्तित ॥
एतमानेन वर्षाणा शत ब्रह्मक्षय स्मृत ।
ब्रह्मक्षयशतेनापि विष्णोरैकमहमवत ॥
एतदिदवसमानेन शतवर्षेण तत्क्षय ।
एतत्पयस्त्रिमुणोऽष्टाभी रुद्रस्य नृटिष्यते ॥
एवमाब्दिकमानेन प्रयातेऽद्दशते द्विजा ।
रुद्रश्चात्मनि लीयेत निरालम्बे निरामये ॥¹²³

उपयुक्त गणना के अनुसार अभी ब्रह्मा की आयु के ५१वें वष का प्रथम दिन चल रहा है, उसकी १३।४२।३।४३।३।४।३।४।४ घट्यादि बीत चुकी है, अत चैत्र शुक्ला १ स० २०३७ सोमवार ता० १७-३-१९८० तक १५५५२१९७२९४९०८१ वष व्यतीत हो चुके हैं एवं १५५५१८०-२७०५०९१९ वष अभी और शेष है। इस काल मान म १८००० बार सृष्टि बनकर प्रलय हो चुकी है—इस त्रम म हमारी यह सृष्टि १८००१वी है और एक कम इतनी ही बार प्रलय और निर्माण पुन होगा। ब्रह्मा अपनी सम्पूर्ण आयु म सृष्टि वा ध्वंस और निर्माण ३६००० बार करते हैं।

इस कल्पाब्द के अभी तक—सबत २०३७ तक १९७२९४९०८१ वष बीत चुके हैं—सृष्टि रचना म १७०६४००० वष का समय ब्रह्मा का लगा इसे कल्पाब्द की सख्या से घटाने पर १६५५८८-५०८१ वष पुन चैत्र शुक्ला प्रतिपदा रविवार के दिन प्रात काल सूर्योदय के समय अश्विनी षक्षत्र मेघ राशि के आदि म सब ग्रह य—यही हमारी सृष्टि का रचना काल है।

मघी सितादा बुदय दिने गोस्व जानने व्यामघरैर शेष ।
काल प्रकृत्यपि जगत्प्रवृत्ति बभूव मासाह युगादि का हि ॥¹²⁴
अधिमासको न रात्र ग्रह दिन तिथि दिवस मेघ चन्द्राक ।
अयनत्वाक्ष गति निशा सम प्रवृत्ता युगस्यादौ ॥¹²⁵

अर्थात् कल्प, मन्व तर एवं युग के प्रारम्भ म अधिमास क्षयतिथि, ग्रह सावन दिन, तिथि मेघ राशि पर चन्द्र सूर्य अयन, ऋतु नक्षत्र-गति, रात्रि सभी एक ही काल मे प्रकट हुए थे। यही भारतीय काल-मान की सक्षिप्त रूप रेखा है।

महाकवि आचार्य क्षेमेन्द्र ने ठीक ही कहा है—इस काल समुद्र का परम विस्तार तो अलक्षित ही है—इसकी अतहीन गहराइया के भीतर बड़े बड़े युगा त पवता की तरह समाहित होते चले जाते हैं।

अहो काससमुत्स्य न लक्ष्यतेऽप्रतिपतता ।
मञ्जतोऽतरनतस्य युगा ता पवता इव ॥

द्रष्टव्य उद्धरण

- 1 माण्डूक्य उपनिषद् मन्त्र १ ।
- 2 ऋग्वेद म० १ अ० २२ स० १६४ मन्त्र २४ ।

- 3 ऋग्वेद म० १ अ० २२ सू० १६४ मन्त्र २ ।
- 4 „ म० १ अ० २२ सू० १६४ मन्त्र १२ ।
- 5 अथर्ववेद संहिता—सायणभाष्य १९ ६ ८ १ ।
- 6 मुण्डकोपनिषद् २-१-६
- 7 मुण्डकोपनिषद् भावर भाष्य २-१-६ ।
- 8 बृहदारण्यक उपनिषद्-३ ८-९ ।
- 9 सूत संहिता—शिवमाहात्म्य खंड—श्रीमाधवाचार्य कृत व्याख्या ८ २७ ।
- 10 मनु स्मृति—१ २४ ।
- 11 मनु-स्मृति—मेघातिथि भाष्य-१-२४ ।
- 12 श्रीवाल्मीकि रामायण उत्तरकाण्ड १०४-४ (गीता प्रेस)
- 13 महाभारत—शांतिपर्व २११ ११ (गीता प्रेस)
- 14 „ — „ २१०-१८ „
- 15 „ — „ २३२ ४१ „
- 16 „ — „ २३३ १६ „
- 17 गीता—१०-३०
- 18 „ —१०-३३
- 19 „ —११-३२
- 20 „ — ४ २१
- 21 मानसोल्लास—२-४१-४२ ।
- 22 विष्णुपुराण—प्र० अ० २-१४ ।
- 23 „ „ „ २ २६ ।
- 24 श्री भागवतम्—३ ८ ११ ।
- 25 „ „ —३ ११-४ ।
- 26 „ „ —३ ११-१३ ।
- 27 श्रीधर कृत टीका ३-३ ११-१३ ।
- 28 ब्रह्मसूत्र-सांकर भाष्य पर रत्नप्रभा-२ अ० २ पा० (रचनानुपसंयधिकरण) ।
- 29 शांख्यपारिवा-तस्वकीमुदी-३३ वारिका ।
- 30 श्री मृग ऽ वृत्तिगीतिका-१० प्र० १४ का० ।
- 31 श्री माधवाचार्य कृत पराग्नर संहिता भाष्य १ २० ।
- 32 मुक्तिगीतिका—पा० ५० ।
- 33 शांख्यसूत्र-२ १२ ।
- 34 अनिरुद्धमुक्ति-२ १२ ।
- 35 मानसोल्लास वृत्तांत व्याख्या-४१ ।
- 36 योगसूत्र-३ ५२ ।
- 37 भाषास विज्ञाननिघण्टु—योगवार्तिक ३ ५२ ।
- 38 योगसूत्र पर व्यासभाष्य ।
- 39 योगसूत्र पर-नरसिंहचरणदी ।

- 40 भाट्ट चिन्तामणि—१ १ ४ ।
 41 मानमेयोदय—प्रमेय परिच्छेद-६ ।
 42 मानमेयोदय ।
 43 शास्त्रदीपिका १-१ ५ ।
 44 आचार्य मधुसूदन कृत—अद्वैतसिद्धि प्रथम परिच्छेद ।
 45 गोड श्रीब्रह्मानन्द स्वामिन-कृत—सधुर्वा द्रका ।
 46 श्रीरामानुजाचार्य कृत—तत्र रहस्य प्रमेय-परिच्छेद ।
 47 श्रीहृष कृत सण्डनसण्डखाद्य—चतुर्थ परिच्छेद-कारणसंक्षेप सण्डन प्रथम ।
 48 श्रीधर्मराजाध्वरीन्द्र कृत—वेदा तपरिभाषा प्रथम परिच्छेद ।
 49 " " " " " " "
 50 श्रीमधुसूदन कृत—सिद्धा तवि दु-स्तोक-८ ।
 51 काश्मीरक सदानन्द कृत—अद्वैतसिद्धि-प्रथम मुद्गर ।
 52 " " " " " "
 53 मानसोत्प्लाव—२-१४ ।
 54 वाक्यपदीय-३-५७ ।
 55 वाक्यपदीय-द्वितीय-प्रथम ।
 56 आचार्य उदयन कृत—किरणावली ।
 57 प्रशस्तपाव भाष्य—द्वितीय-प्रथम ।
 58 कणादसिद्धान्त चर्चा द्रका ।
 59 आचार्य जयचन्द्र कृत—वाक्यमञ्जरी-२-५ ।
 60 " " " " " " -२ ५ ।
 61 आचार्य रघुनाथ शिरोमणि कृत पदापत्तय निरूपण ।
 62 महायमजरी परिमल—५० पृ० ।
 63 महायमजरी—गाथा-१७ ।
 64 ईश्वरप्रदयभिज्ञा विमर्शिनी-३ १ ९ ।
 65 ब्रह्मसूत्र शांकरभाष्य—उद्यत पाण्डुपत्रमत २ २ ३७ ।
 66 तत्त्वप्रकाश-४९ ।
 67 श्रीमृगेन्द्र वृत्ति-१-१०-१४ ।
 68 श्रीमृगेन्द्र वृत्ति—१-१० १४ ।
 69 ब्रह्मसूत्र श्रीकण्ठ भाष्य पर—शिवाकमणिदीपिका २-२ ३८ ।
 70 श्रीलिंगराज कृत—विवेकचिन्तामणि प्रथम परिच्छेद ।
 71 शिवतत्त्वस्वरत्नाकर ।
 72 शिवतत्त्वस्वरत्नाकर ।
 73 रत्नटीका—६ ।
 74 गणकारिका—५ ।
 75 त्रिपुररहस्य ज्ञानसण्ड—१४ ८३ ।
 76 त्रिपुररहस्य ज्ञानसण्ड—तात्पर्यदीपिका-१४ ८५ ।

- 77 श्रीदुर्गासप्तशती अ० ११ श्लोक ९
 78 पारानन्दसूत्र—५७९६ ।
 79 " " ५७९७ ।
 80 " " ५८-२ ।
 81 " " ५८६ ।
 82 प्रपञ्चसार—१२८ ।
 83 प्रपञ्चसार विवरण ।
 84 अहिबुध्न्यसंहिता—३-२८-२६ ।
 85 " " ६-८ ।
 86 " " ६-४९ ।
 87 तत्त्वत्रय—अचित्प्रकरण ।
 88 अनन्ताचार्यकृत—वेदा त वादावली सिद्धांतसिद्धाज्जन जडपरिच्छेद ।
 89 श्रीनिवासदासकृत—यतीन्द्रमतदीपिका ५ ।
 90 श्रीनिम्बार्काचार्य कृत—ब्रह्मसूत्र भाष्य—वेदा त पारिजात सौरभ-१-१ १ ।
 91 श्रीवल्लभ कृत—अणुभाष्य १ १ २ ।
 92 श्रीपद्मनाभ कृत—पदार्थ सग्रह ।
 93 " " " " ।
 94 मध्वसिद्धांतसार—काल प्रकरण ।
 95 श्रीबलदेव विद्याभूषण कृत—तत्त्वसंदिग्ध टीका ।
 96 आचार्य हरिभद्रकृत—पञ्चदशन समुच्चय ।
 97 आचार्य उमास्वामिन्—तत्त्वार्थसूत्र ५-२१-२२ ।
 98 पञ्चदशन समुच्चय पर गुणभद्र की टीका ।
 99 आचार्य कुन्दबुद्ध कृत—पञ्चास्तिकाय गाय ६ ।
 100 पञ्चास्तिकाय पर श्रीअमृतचन्द्राचार्य की टीका—गाथा-२५ ।
 101 आचार्य शास्त्ररहित कृत—तत्त्वसंग्रह—६२९ ६३० ।
 102 नागाजुन कृत—माध्यमिककारिका पर च द्रवीति कृत वृत्ति प्रकरण १४ कालपरीक्षा ।
 103 श्रीवरवर मुनि कृत—तत्त्वत्रय भाष्य ।
 104 निवाकमणिदीपिका २ २ १९ ।
 105 चरक संहिता—सूत्रस्थान १ ४८ ।
 106 " " " १-४८ ।
 107 मुमुक्षु संहिता—आचार्य इत्थेन कृत टीका शरीर स्थान प्रथम अध्याय ११ वाक्या ।
 108 कामसूत्र साधारणविवरण २ अ० ।
 109 " " " २ अ० ।
 110 कामसूत्र पर श्री यमाधर कृत—जयमंगला टीका ।
 111 महाभाष्य २ २ ५ ।
 112 महाभाष्य पर कपट कृत प्रदीप ।
 113 महाभाष्य २ २ ५ ।

Concept of Maya in Vedanta

Sri Jaikishandas Sadani

The doctrine of Maya is the philosophic attempt to determine the nature of Reality in relation with the universe around us and our own relationship with the world and the Absolute. Maya is not a creation of human intellect. It precedes our intellect and is independent of it. It is verily the generator of mind, intellect, and the universe. It shows us that multiplicity, in nature and living beings, is as it were emerging from the Absolute. The world process is a reflection of Reality or Maya. Thus it cannot exist apart from the Absolute being. It is not so much a translation but an inversion of the Pure Being. Maya is the kinetic and the dynamic expression of the Immutable Absolute. For there can be no movement if there is no immutability. Yet we cannot know the Absolute for what is known is finite and relative. It is bounded by the magic circle of time, space and causation. Hence every attempt to know is an assumption through thought which again is part of this universe. Yeats rightly says 'Man can embody Truth, but he cannot know it'. Yet Maya explains to us the mystery of creation. From the phenomenal point of view, souls, nature and God are different or that God is creator of both souls and nature. From noumenal point of view all these are One emanating as they are from the One Absolute Brahman, without any second. 'Ekamevadwityam' (Ch Up 6.2.1)

This world is not absolutely unreal or illusory as is often made out. It is real as the manifestation of the Absolute Being but unreal as a self-subsisting entity. For Brahman alone is the substratum of all creation. That which is illusory or mere appearance from the Absolutist's point of view is a perfect reality from the empirical point of view. God is therefore the personal aspect of Absolute and Absolute the impersonal aspect of God. Maya indeed is the cosmic force that represents the infinite Brahman (the Supreme Being) as the finite phenomenal world. Maya is reflected on the individual level by human ignorance *ajñāna* of the real nature of the self which man has mistaken for the empirical ego but which is in reality, identical with Brahman.¹ The infinite limiting itself to appear as finite is Maya.

The concept of Maya finds its first germination in the Vedas and is further developed in the Upanishads, Gita and Brahmasutra, popularly known as 'Prasthanas Trayi'. Later on viewed from different aspects it develops into a systematic coherent exposition in the commentaries of the scriptural texts of 'Prasthanas Trayi' by the prophetic saints, savants and philosophers of rare erudition. Yet all the texts and commentators upon the texts are agreed that Maya is concerned with the phenomenal character of the self and the transcendent Absolute. All are equally agreed that Maya is either antithesis or

the obscuration of *vidyā* the true knowledge ² Though Maya as phenomenal and multiple appearance in the world seems illusionary, essentially it is not illusionary, for the visible world is identical with the all pervading Brahman, The Eternal one present in all existences, and in living beings. Ranade rightly observes, 'It is from the phenomenal point of view that we say the souls are different from God nature exists as heteros, that God creates, but noumenally the Absolute alone exists and nature God and soul are merged in the Absolute' ³ Hence to be lost in the allurements of multiplicity is ignorance *ajñāna*. For Prakṛti or Maya is only the executing force of the creative Brahman.

Maya as a cosmological principle means *Shakti* or power instead of illusion where God is described as '*Mayin* Lord of Maya or a powerful Being who creates the world by His own powers. Maya as his *Shakti* "is that dynamic principle which made it possible to derive this sensible world from the Absolute" ⁴ The *Devī Sūkta* of Rig Veda depicts Maya as the primordial creatrix. It says when I as the cause commence the creation of the cosmos I become the cause of others inspiration and more swiftly am involved in activity by my own desire. I am beyond the earth and sky. I am such in my own glory. (Rg Veda 10.10.25) We are further told in the *Nasadiya Sūkta* of Rig Veda that the question of what is the cause of Maya is illogical because causality is the product of Maya as Maya is the cause of this entire phenomenal world. Hence Maya is causeless. Since effects of Maya are identically manifested its existence cannot be denied. Being stultified by pure knowledge it cannot be said to exist either. It is ever fleeting.

The word Maya first occurs in the Rig Veda as an explanation of the visible world and its traces are also found in the other Vedas in different contexts though often pointing to its illusionary and ephemeral nature. In Rig Veda (6.47.18) Indra is declared to have assumed many shapes by his Maya. *Indromayabhiḥ pururupa 1yate*. The same thought is also repeated in the Brihadaranyaka Upanishad 2.5.19 on which Shankara comments. The Lord on account of Maya or diverse knowledge or (to give an alternative meaning) the false identification created by name, form and the elements not in truth is perceived as manifold because of their notions superimposed by ignorance, although He is ever the same Pure Intelligence. Rig Veda further elaborates that the original Nature of the ultimate Reality is veiled *Prathamachhāda*. In the later hymns of the Rig Veda (10.81.1) we find the concept of Maya becoming more vivid. The poets give many names to that which is one. Another hymn of Rig Veda says. The one besides which there was no other. It is not plurality that is real but unity (1.164.46). Referring to the Universe the Rig Veda tells us 'The Entire universe is *Purusha* alone both that which was and that which endures for the future. Only *Purusha* is the real soul. (10.90.2)

Atharva Veda also reverberates with the doctrine of Maya in its memorable hymns and expounds the illusionary and veiling nature of Maya. 'In which Gods and men are fixed like wheels in the nave the flower of water i.e. Brahman as *Hiranyagarbha* is concealed by illusion Maya' (Ath Vd 10.8.34). The concealment is explained as "*Asat shakham pratishthanam* (10.7.21). We thus find that the doctrine of Maya

while accepting the existence denies ultimate reality to the manifold universe gained strength. It attributed Reality to the Absolute Brahman or Atman and ephemeral illusion to the phenomenal world. The doctrine of Maya matures in the Upanishads.

The individual self is the path finder of the great omnipresent supreme Reality or Atman. This makes the Upanishads as the fountain head of the metaphysical thought of Indian seers and savants. Shankaracharya whom Toynbee has reckoned as the father of Hindu Philosophy ⁵ is the first Indian to bring into vogue the distinction between the empirical Reality and the transcendental Reality, between *Vyavaharika Satta* and *Paramarthika Satta* ⁶. The echo of this thought is found in the writings of the philosophers of other nations, the world over, both from ancient times to modern days. Pereménides considered the senses deceptive and condemned the multitudes of sensible things as mere illusion. The only true being is 'the one which is infinite and invisible'. To him empirical reality is mere 'show'. Plato tells us that The prison house is the world of sight, the heat of the fire, the sun and like ourselves they (the prisoners) seek only their own shadows or the shadows of one another which the fire throws on the opposite wall of the cave ⁸. Kant drew the conclusion that the entire universe as we know it, is only appearance and not ultimate reality. He raises the concept of phenomenal reality as ephemeral and noumenal reality as abiding which is very similar to the doctrine of Maya propounded by Shankara. Does not the *Aitareya Upanishad* say that 'All phenomena of the Universe is guided by consciousness and founded in consciousness' (Ait Up 3 1 3). Brahman is consciousness. *Prajñanam Brahma*. For Brahman is reality of the Reality '*satya*ya *satyam*'. Though it appears shrouded—*Amritam satyaena chhunnam*. The ultimate Reality is concealed by empirical Reality. The great Sayana interprets Maya as *Prajña* consciousness. Schopenhauer tells us that 'the difference between one man and another is part of the phenomenal world. It disappears when the world is seen truly. To the good man the veil of Maya (illusion) has become transparent. He sees that all things are one and that the difference between him and another are apparent' ⁹.

Though Bergson sees the whole world as a clash and conflict of two opposite motions in which life climbs upwards and matter falls downwards but in reality 'they are not two solid things but only an endless stream of becoming, in which nothing becomes and there is nothing that this nothing becomes' ¹⁰. In the writings of Plotinus, Spinoza, Berkeley, Echart we find the resoundings of Upanishadic thoughts. Even scientists are baffled to observe matter as if were melting away into spirit. Erwin Schrödinger says 'Consciousness is never experienced in the plural only in the singular of which the plural is unknown. That there is only one thing and that what seems to be a plurality is merely a series, different aspects of this one thing produced by deceptions' ¹¹. Is it not very close to the doctrine of Maya? Sir James Jeans says 'The twentieth century physicist is hammering out a new philosophy for himself. Its essence is that he no longer sees nature as something entirely distinct from himself. Its essence is that he himself creates or selects or abstracts. Sometimes it is what he destroys' ¹². Man is therefore not a mere observer but a participator as well. It is a continual interplay between him and nature or Maya.

The mystic poet William Blake tells us 'Do what you will this world is a fiction And is made of contradiction Moreover he looked upon life not as a discontinuous appearance of a phenomenon but as a particular manifestation of Eternal being Awake we live in Eternity asleep we exist in time Blake regards life as the descent of spirit into matter in order that spirit may achieve form

We like infants descend
In our shadows on Earth 13

While Blake looks upon life on earth as shadow of the spirit Whitman also says 'Do you suppose yourself advancing on real ground towards a real heroic man? Have you no thought O dreamer, that it may be all Maya's illusion? 14 Emerson says 'Before the revelation of the soul time space and nature shrink away Spirit sports with time 15 Time and Maya are the same These thoughts echo the concept of Maya elaborated in the Upanishads It has a universal meaningfulness and has received wide acceptance by philosophers poets and scientists alike throughout the world

The concept of Maya permeates all the Upanishads along with the concept of ultimate Reality, Brahman which has to be sought for Oh! The Atman has to be seen heard reflected and meditated upon (Br Up 2 4 5) This implies that the universe around us is not a true reality as it appears but a delusion For thought gives us knowledge about reality but not reality It is only when man has known the Atman that he realises its all pervasiveness verily he who has seen heard, comprehended and known the self by him is this entire universe known He realises that Atman alone is the entire universe *Idam sarvam Yadayam Atma* (Br Up 2 4 6) A brief survey will be an illuminating appraisal of this subtle concept which has inspired the Indian seers in divining a solution in unriddling the mystery of creation and God The great depth of thought and wisdom of the Upanishadic Rishis is evenly matched with their exalted spiritual experience Their penetrating insight peers through the veil of Maya and lays the foundation for the most catholic Indian philosophy Their vision and spiritual experience brings us face to face with Reality the Para Brahman and thus establishes the unity in the midst of apparent plurality Referring to the illusionary nature of the surrounding universe, Paul Deussen tells us the objects which lie around us, and to which by virtue of our corporeal nature we ourselves belong are not things in themselves, but are apparitions And according to the doctrine of the Upanishads they are not the Atman, the real nature of things but mere Maya This is to say deceit illusion 16 The word Maya occurs for the first time in the Shvetashvatara Upanishad (4 9) (*asmat srijate vishvameta d tasmishchanyomayaya sam niruddhak*) 'Thus the Lord of Maya creates the universe while the others are obstructed by Maya or enchained to Maya But the thoughts on Maya are spangled throughout the ancient Upanishads Isha Upanishad tells us that the face of the ultimate Truth is veiled by a golden orb (vessel) Let us penetrate deeper to see the reality that is encouched in it The Rishi says further Please remove it. Oh! Thou nourisher of the world so that I may see Thee—I who am devoted to Truth (Isha Up 15)

In Katha Upanishad we are told that the wise and discriminating having known the Immortal Reality, do not aspire or pray for the ephemeral or impermanent things

and objects—*adhrvam* (Kath Up 2 1 2) The *adhrvam* or the ephemeral and impermanent are obviously the enticing worldly objects or the *Maya* to which the poet is referring. Reality however is *dhruvam* the permanent. Katha Upanishad describes the dual path open before mankind. The path of *preja* is adopted by the people who are deeply involved and steeped in the worldly allurements, and hedonism. While the other is the path of *shreja* which is a path of deliverance from worldly attachments. Such people engage themselves in altruism and work for greater good of mankind (Katha Up 1 2 2). The Upanishad tells us that the wise opt for the *shreja* while the dull and the ignorant run after the *preja*. *Preja* is the path of the deluding *Maya* and *Shreja* the path of redemption. The Brihadaranyaka Upanishad exhorts us to move towards a higher order of life. "From falsehood lead me to Truth from darkness lead me to light from death lead to immortality" (Br Up 1 3 28). This is a prayer seeking deliverance from the throes of *Maya* to a life of joy and bliss. Shvetashvatara Upanishad also tells us of the negative aspect of *Maya* spreading wide her net to entangle the beings. Verily the God spreads the manifold nets and moves on the surface of the globe he creates recreates and maintains his sovereignty over all the worlds (Sv Up 5 3). The net has an obvious reference to the entangling nature of *Maya*.

Chhandogya Upanishad gives a new connotation to the concept of *Maya* by introducing two new concepts of *ajnana* ignorance and *anritam* falsehood. The Upanishad tells us that knowledge *vidya* is power and ignorance—*avidya* is the impotence (Ch Up 1 1 10). *Maya* has been described as weakness in as much as it is a distortion of Truth or a refraction of Reality. Comparing *Maya* with *anritam* or falsehood this Upanishad says that a cover of untruth hides the ultimate Truth from us just as the surface of the earth hides the golden treasure that is hidden inside it. We who consciously move to the region of Truth day after day, do yet labour under the power of *anritam* falsehood for we do not know the *Atman*. This *Atman* is verily inside our own hearts. It is only he who reaches it every day is able to transcend the phenomenal world,' (Ch Up 8 3 1 3) or *Maya*.

The Prashna Upanishad again makes a direct reference by using the word *Maya* and concludes the first chapter with an emphatic assertion the abode of Brahman is accessible only to those whose life is pure and taintless, who are free from crookedness and falsehood nay from the clutches of *Maya*. Thus the Upanishad lays down high ethical values for initiation into a spiritual life. *Tesham asau virjo Brahmaloana yeshu jihmam anritam na maya cheti* (Pr Up 1 16).

The Mundaka Upanishad conveys to us that the entire universe of experience emanates from the *Purusha* or Brahman. *Purusha* alone is all this cosmos comprising of Karma and knowledge. He who knows this immortal Brahman as existing in the heart snaps assunder the knot of ignorance, oh serene one. (Mu Up 2 1 10). The knot of ignorance in the tangled knot of *Maya* or *avidya* once is cleft once the veil is lifted you are one with the supreme Brahman the supreme Bliss. In another verse of this Upanishad similar thought is further elaborated and it assures redemption for humanity freed from the fettering knot of *Maya* freed from all doubts and dissipating actions that fritter away his personality (Mu Up 2 2 8). There is a verse embodying

a similar thought in the Katha Upanishad also. It says, "once freed from the tangled knot of Maya the mortal becomes immortal and one with Brahman" (Kath Up 2.3.15)

The Upanishads expound two different doctrines about the ultimate Reality. One represents the esoteric truth in which Brahman is Impersonal unknowable and without any attributes. The other is exoteric in which Brahman is the God who manifests himself as God with the help of his Maya. Referring to the esoteric Truth Gaudapada while commenting on Mandukya Upanishad in his Mandukya Karika gives a brilliant analogy of how one appears to be many, with that of a fire spark *alat chakram*, which when set in motion appears like a circle, an ellipse or a crooked shape etc. Thus plurality is mere appearance for though the spark is one it assumes different shapes when in motion. Similarly consciousness assumes many shapes and forms which ultimately are mere apparitions or Maya. The exoteric aspect of Brahman expounds a theistic philosophy which conceives Brahman as personal God. While commenting on Aitareya Upanishad (5.3), Shankara makes out that impersonal Brahman beyond all word and thought, becomes personal Ishwara, through combining of limitation with wisdom. Dr Radhakrishnan points out "God has in his own being eternal values which human history tries to realise on the plane of space time cause. Creation is a necessary part of God's being. God needs it for the fullness of his being. God the self-conscious Ishwara is the great *Mayin* Lord of Maya who produces the world. The world has its root in God." This theism is firmly established in Shvetashvatara Upanishad. The impact of which is evident on the different aspects of Indian philosophy elucidated in the later era. The Upanishad tells us to know that Maya is Prakriti and the ruler of Maya as the Great Lord (Sv Up 4.10) "*Maya tu Prakritim vidyan Mayinam tu Maheshwaram*". Maya is thus synonymous with Prakriti with all its elements as enumerated in the Samkhya system with the only difference that Samkhya looks upon Prakriti as insentient activated by the vicinity of sentient, conscious Purusha. But in Vedanta Prakriti is sentient as it emanates from Mayin—the Lord of Maya, the great God Maheshwara. Mayin thus is the transcendental subject and Maya becomes its transcendental object. Mayin and Maya become the two poles of Reality. The Principal object Maya becomes the Mula Prakriti. The unmanifested Brahman becomes the Mayin and the manifested Lord Ishwara, God whose nature or Prakriti is Maya. "Ishwara is the Brahman seen through the veil of Maya" ¹⁸ says Sydney Spencer. Thus Being appears to manifest itself as becoming. Shvetashvatara Upanishad gives an analogy of a spider which spins the threads of its web from its own being and draws it back into itself (Sv Up 6.10). The same simile is also given by the Mundaka Upanishad "As a spider spreads out and withdraws its threads, so out of the Immutable does the universe emerge" (Mu Up 1.1.7).

The Eternal Prakriti is the great Matrix, the great Mother, the universal Nature is known as to Hindu philosophy *Mula prakriti* ¹⁹. She is the womb out of which all is born and all that will be born in the universe. Her being must not, however be conceived as an ocean of matter. Matter she is not. Yet she is that out of which what is called matter emerges and is so to speak the ontological basis of what seems to us as 'stuff'. Shvetashvatara Upanishad describes Prakriti or Maya as the great Mother, the

womb of creation *Vishvayoni* (Sv Up 55) From her emanates the entire universe with its three *gunas* the *satya*, *rajas* and *tamas* (Sv Up 55) These three *gunas* and the birthlessness of Brahman and Maya is beautifully described in a celebrated verse of Shvetashvatar Upanishad 'One birthless (masculine principle) attends and follows a birthless (feminine) principle that is red white and black and brings forth the large progeny of similar ones for us While another birthless principle having finished enjoyment gives it up (Sv Up 56) The red white and black refer to the three *gunas* of Prakriti *rajas*, *satya* and *tamas* they also represent fire water and earth, air and space being the remaining two Thus by the nature of the very being Brahman and Maya are one and inseparable Maya is the *sankalpa* or the will of the Absolute its desire to create 'So *kamayata bahusyam prajayeya* (Tait Up 26) *tadaikshata bahusyam prajayeta* (Chh up 623) "It desired let me be many This has been stated both by the Taittiriya Upanishad (26) and the Chhandogya Upanishad (623) The Divine has thus been imbued with both the masculine and feminine principles It is androgynous in nature It is both the Father and Mother of the Universe It is both Shiva and Shakti in Eternal union This concept later on expressed itself as *Ardhanarishwar* the oneness of Shiva and Shakti or the *Mayin* and Maya

Shvetashvatara Upanishad while it enunciates philosophical tenets from a highly spiritual premises also paves the way for a theistic approach and harmonises the concept of Shiva and Shakti on the basis of *Samarasata* Later on this develops into the great Shaiva darshana We see the early glow of Shaiva *Prativigya darshana* developing into a philosophy of *pashu pati* and *pasha Pashu* is the deluded individual *pati* the supreme Lord *pasha* the tangling fetters *Pasha* obviously refers to Maya 'By knowing the Lord of the Universe the Upanishad says one is freed from the alluring bondage of all the fetters or Maya (Sv Up 18) Moreover Shiva is made synonymous with Brahman 'Shiva (Rudra) is the only Lord God There is no other He who rules the three worlds by his powers standing before every one and annihilating in rage the created world at the time of the great end By the knowledge that the Supreme Lord who pervades envelopes the entire universe one is emancipated (Sv Up 32) Shiva is thus raised to the same stature as Vishnu in the Rig Veda Vishnu is mentioned several times in the Rig Veda J Gonda has discussed several aspects of Vishnu in which Vishnu is a liberal beneficent Lord held as supreme Lord A well known hymn in Rig Veda says 'Tad Vishnoho paramam padam sada pashyantisyuroho divya chakshuh atatam (Rg Ve 12220) The wise see the supreme state of Vishnu as the eyes see the vast spread out sky Later *Paramam Padam* is substituted for Vishnu Shvetashvatara Upanishad thus unifies the Aryan and Dravidian spiritual sensibilities and knits them together in one integral whole in the *Paramam Padam* later on reckoned as *Hari Hara* Shvetashvatara Upanishad also discusses the concept of *vidya* and *avidya* developed in Vedanta Paul Deussen says The concept of *avidya* has developed from the negative idea of mere ignorance to the positive idea of false knowledge The experimental knowledge which reveals to us a world of plurality, where in reality only Brahman exists and is body wherein there is only the soul, must be a mistaken knowledge a delusion, a Maya ²⁰ Therefore Shvetashvatara Upanishad asserts that between *vidya* and *avidya*

vidya is immortal *avidya* is ever fleeting. It is *vidya* who rules over *avidya* (Sv Up 51). Hence it is the knowledge of Brahman alone which transcends all knowledge or by knowing Brahman is known (Ch Up 613).

Vidyaranya in his famous *Panchadashi* introduces the dual concept of *vidya* and *avidya*. While taking Upanishads as the base that Maya is Prakriti and Prakriti is *trigunatmika* having three constituents viz *sattvik*, *rajasik* and *tamasik*, he says 'Vidya'—Maya is *sattvik* as Brahman reflects in it as Ishwara, the controller of Maya, Maheshwara. While *avidya*—Maya is *rajasik* and *tamasik*. She is the dark veil or *avarana* which shrouds Brahman from the *jiva*, the individual soul. "When the element of *sattva* is pure, prakriti is known as Maya when impure (being mixed up with *rajas* and *tamas*) it is called *avidya*. Brahman reflected in Maya is known as the Omniscient Ishwara, who controls Maya' (Pan Da 161). Hence all *vidyas*, the higher and the lower, the *sattvik*, *rajasik* and the *tamasik* seek their fulfilment in Brahman (Mu Up 111).

Shankara while commenting upon Uma' in the *Kena Upanishad* says 'Uma is *vidya*'. Such is the profundity of *vidya* that 'People say intellect feels shy to fathom its depth'—the depth of Maya.

The concept of Maya as Mother and Shakti has been beautifully elaborated by Shankara in *Saundarya Lahari*. As Mula Prakriti in the creative realm are her three personalities each of which emanates from her. With the predominance of *sattva* emanates Maha Saraswati with *rajas* Maha Lakshmi and with *tamas* Maha Kali. She is, therefore, the creator, sustainer and annihilator functioning in the same way as the male consorts Brahma, Vishnu and Mahesh. The Trinity of Brahman is thus evenly matched with the Trinity of Maya. Sri Aurobindo adds the fourth aspect to the mother of this universe Maya in dealing with the terrestrial play as Maheshwari. She is one in her tranquil benignity and inexhaustible compassion, and sovereign as with surpassing majesty and all reeling greatness. The fourth aspect of Maya matches with the fourth aspect of Brahman elaborated in Chhandogya Upanishad (4.6.3) and this completes the Quaternity of the Divine. The dual aspect of creation and destruction are often looked upon as opposed to each other. But every annihilation or Death is resurrection or Birth. Hence the mother of Birth and mother of Death are in an eternal union for further creation. The concept of Maya in Hindus has a similar counterpart as Mary in Christian religion. The Mother of two religious heroes are called Mary and Maya. Mary addresses the Cross 'Thou art the evil stepmother of my son. Thou hast slain my little blue bird. Cross answers 'Thy splendid fruit which now I bear shines as a red blossom not alone to save thee but to save the whole world'. Mary reconciles with the Cross by kissing Christ's feet. Hence Kali and Cross, Maya and Mother are the same. As Kali she contracts eternal time as Saraswati proceeds with her creation and as Mahalakshmi nurtures creation to endless time. For Maya itself is time. She is verily the self projection of the glory of God. Maya as Shakti has been more elaborately discussed in the Shaiva, Shakta, Tantrik and Puranic Literature. In Pancharatra school however the philosophy of Shakti is associated with Vishnu and Lakshmi.

Maya in Bhagawad Gita

Gita is described by Madhusudana as the nectarine milk of the milch cow of the Upanishads which nourishes the individual soul *Pariha* the calf with this spiritual nourishment. The compassionate Krishna the supreme Godhead is the one who milks this sacred cow. Moreover in the colophon to every chapter, Vyasa has described Bhagawad Gita as an Upanishad dealing with *Brahmavidya*, the science of the Absolute. It is again described as a *Yoga Shastra*, the science of Holy Communion between Man and God between *Nara* and *Narayana* between Arjuna and Krishna. *Iti shrinad bhagavadgitasupanishatsu brahmavidyayam yogashastre Shri Krishnarjuna samvade*

Bhagawad Gita conveys this immortal wisdom in seven hundred *shlokas* or verses. It is part of the Mahabharata which Madhusudan describes as the "Lamp of spiritual knowledge *Jnanamayah pradeepah*". In the Bhishma Parva of Mahabharata chapters twentyfive to fortytwo i.e. eighteen chapters are known as the Bhagawad Gita the song Divine. Gita is both a *shruti* revelation and *smriti* traditional moral law blended together to give a composite coherence to a religious life seeking spiritual fulfillment. While laying down high ethical standards for the aspirant it is essentially a book of spiritual life. It gives a spiritual mould to express the Divine in man. Nay it imparts divine manpower. For true spiritual life is an inner descent of the godhead to raise the human soul into Himself. To manifest the divine already in man as Vivekananda used to say. In spite of apparent finiteness of name and form, every conscious being or *jiva* is a partial being of the Lord.

Mamaivamso jvaloke jvabutah sanatanah
Manahsasthanindriyani Prakrithani Karsati

'An eternal portion of myself having become a living soul (*jiva*) in the world of life draws to itself the senses and mind which abide in Prakriti Nature or Maya (Gita 15.7). The portion of life in no way means that the Supreme is capable of partition into fragments. Shankara tells us that individual soul is part of the Supreme in the same way as space in the earthen pot is part of the infinite universal space around (Gita S Bh 15.7). While Ramanuja says each individual is part of the Absolute and has eternal significance but being drawn by Prakriti or the bondage of Maya engendered by it through the mechanism of senses and mind it gets deluded (Gita R Bh 15.7). It is thus evident that it is only when one rises above the limitations posed by the senses and mind the constituents of—Prakriti or Maya one can obtain the spiritual attainment the summum bonum of Life.

Gita tells us that this entire creation is a *yajna* sacrifice *tapa* austerity of the Supreme performed by Brahman through its Prakriti or Maya for Prakriti is full of light and is the will of the Purusha. It is a *yajna* performed by Brahman for Brahman in the fires of Brahman with the sacrificial offering (food) as Brahman (Gita 4.24). Annie Besant describes this supreme sacrifice of Brahman or Logos by saying this is the self-limiting Power of the Logos His Maya the limiting principle by which all forms are brought forth. His life appears as Spirit His Maya as matter they are never disjoined in manifestation. This primal sacrifice which causes birth of beings.

Karma."²⁵ Hence Krishna says in Gita "Though I am in born of imperishable Nature and though I am Lord of all beings yet ruling over my own Nature I am born of my own Maya" (Gita 4.6) Dr Radhakrishnan points out that "the world is not an essential being like Brahman nor is it non being. It cannot be defined as either being or non-being. *Sadasadhyam anuvachaniyam* Maya does not imply that the world is an illusion or is non-existent absolutely. It is delimitation distinct from the measured and immeasurable. But why there is this delimitation? This question cannot be answered so long as we are at the empirical level."²⁶ It is a mystery which cannot be understood except by Divine grace. It is the ineffable play of Brahman and Maya. In another verse Krishna elucidates further the nature of Maya in Gita. Verily My divine Guna mayi (i.e. imbued with *gunas*—*sattva*, *rajas*, *tamas*—) Maya is difficult to tide over. Only those who take refuge in me can cross it" (Gita 5.14). How does one get enwrapped and deluded by Maya "Like fire by smoke (*sattva*) Like mirror by the dust (*rajas*) like embryo by womb (*tamas*)" (Gita 3.38). Smoke only shrouds light, dust obstructs reflection and womb prevents delivery till development. Hence redemption is possible when these hindrances of Maya are removed. It is precisely for this attainment that Shankara prays for all living beings to Lord Vishnu in his famous *Shatpadi stotra* 'Kindly forgive Lord the impudence, extend your compassionate grace such that we may control our mind and refrain from running after the enticing mirage of desires so that we may cross this ocean of worldliness— Maya."²⁷

Krishna lays down sound basis for moral ethical and spiritual life and cautions those who succumb to allurements of Maya, the evil doers who are foolish and of indiscriminating minds offer themselves to the lure of demonic life do not seek refuge in me and fall prey to the temptations of lower Maya and lie low among the human (Gita 7.15). Such beings ever engaged in low and lewd activities are deluded. They are covered by dark clouds of ignorance. Their unrighteousness causes disequilibrium. The cosmic moral Law *ritam* is flouted. Hatred cruelty sin and selfishness overthrow Dharma which stands for love mercy virtue and unselfishness. Disharmony stalks all around. *Shreyas* (auspiciousness) and *abhidaya* (prosperity) are cast to the winds. Earth suffers from the crisis of conscience. Freedom and power are abused for coercion and inhumanity. The groaning society calls in for a saviour and redeemer. It is for restoring the balance that the Divine is born into the body as Lord of Nature. It is a Divine incarnation an *Avatara*. The word *Avatara* means a descent. "It is coming down of the Divine below the line which divides the divine from the human world or status."²⁸ This phenomenon has been beautifully described by Shankara in the introduction to Gita Bhashya. The Lord possessed as He is of infinite knowledge supremacy power, strength might and vigour as Vishnu controls by Maya which belongs to Him is His Mula Prakriti the first cause composed of three *gunas* or energies. He appears by His own Maya as an embodied Being engaged in the welfare of the world at large. Though by nature He is Lord of creatures and is unborn indestructible eternal, pure intelligent and ever free."²⁹ Ramanuja also describes this Divine Descent saying 'God in His infinite mercy assumed various forms without putting away His own essential God like nature and time after time incarnated Himself descending not only with

the purpose of relieving the burden of the earth but also to be accessible to men even such as we are, revealing Himself to the world, as to be visible to the sight of all' ¹⁰ The Divine Descent is God's grace for redeeming humanity. It is a perfect model of human existence. Aurobindo rightly assessed. It is manifestation from above of that which we have to develop from below, it is descent of God into that Divine birth of the human being into which we mortal creatures must climb. It is the attracting divine example given by God to man ¹¹ Though the Divine conceals himself in His Yoga Maya *Yoga Maya Samanvita* (Gita 7.25). Yet he stations himself in the heart of all beings *Sarvasya chahamhrīdī sannivishito* (Gita 15.15). This is so very reminiscent of the Shvetashvatara upanishad *Eko devah sarvabhūteshu gudhah sarvavyapī sarvamāntaratma* (Sv Up 6.11) God, who is one only is hidden in all beings. He is all pervading and is the inner-self of all creatures. Krishna describes two aspects of his Maya—the transient *kṣhara* and the intransient *akṣhara*. The *kṣhara* is associated with the lower Maya and *akṣhara*, the steady with the higher Maya, which are often reckoned as *avidyā* and *vidyā*. The *avidyā* Maya obscures our knowledge while the *vidyā* Maya shows us the path of knowledge. For though the Lord abides in the heart of all existences rotates as if mounted on the machine of Maya (Gita 18.61).

How are we to transcend the Maya and lift the veil that obscures us from Him and partake of the Divine Bliss? Gita as the Yogashastra of Brahma vidyā expounds that when action, feeling and thought are all surrendered to the Divine will, one obtains the lasting peace—*Parama Shanti*, the peace that passeth understanding. 'It is only with the *arpana buddhi* surrendered intelligence that 'we allow Him to absorb our soul and leave no trace of ego' ¹² We then become instruments in His Hand. Arjuna rightly submits *Sititosmi gatasandehah karishye vachanam tava* 'I stand with my doubts dispelled. I shall act according to Thy will' (Gita 18.73). Jesus voices the same feeling of self abnegation. 'In Thy will is our Peace. Father into Thy hands I commend my spirit' ¹³ Once our puny ego is surrendered in supplication to the Lord His refulgence radiates your personality. All the blemishes *malas* be they *anavik* or *mayik* vanish. The life of such a God intoxicated Soul becomes God functioning through Man. Rama Krishna used to say 'I am the chariot you are the charioteer. I am the machine you are its operator' ¹⁴ How ecstatically does Namdeva describe this exalted experience. He says that he was so filled with God experience that he thought that he was God and that God himself ¹⁵ Not only does the doctrine of Maya find its fullness of expression in Gita but the Lord Krishna the Purushottama also enunciates the path by which man can redeem himself from the deluding bondage of Maya by His Divine Grace *anugraha* and regain the Paradise Lost. We have thus seen that the supreme Lord exercises His Yoga Maya to manifest himself as His great creation which is the cosmic play or the Divine sport called *Līlā* or *Kṛidā*—*Kṛidā te loka rāchanā* ¹⁶ Why does he choose to express in this way cannot be answered as it is His Nature or Prakṛiti to express himself thus. It is the mystery of the supreme infinite consciousness which we of limited minds can never fathom. It is indeed a transcendental sport for Brahman is both Bliss and enjoyer of Bliss. It is as it were overflow of Brahman into His own creation ¹⁷ *Līlā* is the endless sport of the ultimate Self and his Energy Maya. Gita has thus synthesised

the varied metaphysical thoughts found in the Upanishads into a well knit 'Doctrine of Maya

Maya in Brahma Sutra

The Vedas Upanishads and Gita laid a strong foundation for the spiritual thoughts and philosophy which found its most comprehensive yet precise expression in the Brahma Sutra or the Vedanta Sutra of Rishi Badarayana. Commentaries on this work by great saints, seers, savants and philosophers have viewed Brahman, universe, individual beings, and Maya from various directions and dimensions and propounded the most exalted philosophy of Vedanta which forms the core of Hindu religion and philosophy. So wide is its catholicity and tolerance of divergent views that it has gained universal interest and appreciation. If Upanishads are the deep still mountain tarns fed from the pure water of the everlasting snows, Bhagawad Gita is perhaps the lake among the foot hills wherein we gathered the same waters of wisdom. Then in the Brahma Sutras we have the reservoir, four squares, where the sacred waters are assembled in ordered quiet depth to be distributed by careful measure for the sustenance of the sons of Man. ** says Charles Johnston. Thus by emphasising Divinity in man and creation, Brahma Sutra declares the oneness of Mankind on the spiritual and terrestrial level.

Brahma Sutra is a treatise of 555 Sutras consisting of two to three words each in which the great author Badarayana lays down the whole of the Vedantic system. He not only establishes the profound spiritual philosophy but also refutes the thoughts which do not fall within the circle of its subtle tenets. The Sutras convey the intuitional knowledge which subordinates reason to revelation. The truths embodied in the Upanishads are allusions to Truth from different directions and are not worked out consecutively. Yet Badarayana systematizes them into consistent philosophy establishing all is Divine. Paul Deussen says: The work of Badarayana stands to the Upanishads in the same relation as Christian dogmatics to the New Testament. ***

Badarayana clearly establishes that Purusha and Prakriti are not independent elements as in Samkhya as that would limit the nature of infinite Brahman. Moreover two infinities are logically untenable. So Purusha and Prakriti, Brahman and Maya — *God and creation are one, there is no another nanja just as a clay pot is not different from clay.* By another beautiful analogy Badarayana tells us that creation or Maya belongs to Brahman in the same way as heat belongs to fire. He further affirms that Brahman develops itself into creation without undergoing any change or being different as He is a Changeless entity. He is *avikari*. Badarayana thus establishes a monistic view and denies all plurality, be it of Souls or things. He accepts plurality as Maya or appearance or illusion from the Absolute stand point for him all existence is Divine. *Sarvam khalu idam Brahma* (Ch. Up. 3.14.1). Yet some salient points of the Brahma Sutra can be summed up as it is one of the most important treatises of Vedanta. Moreover the aphoristic expression of the Sutra has made it one of those rare books which is so suggestive of varied meanings. Yet it establishes a consistent, elaborate philosophy couched within its epigrammatic utterings.

Badarayana makes a clear distinction between the thinkable and unthinkable nature of existence. The thinkable aspect is Maya which is the mind, intellect and ego and the other elements. The unthinkable is Brahman which has the qualities of purity, truth, purpose, omniscience, omnipotence and the rest. He is the ultimate ground of entire existence—Maya and is a single supreme spirit and a perfect object of our worship. He is to be contemplated as residing in the heart of man. He is verily the light in the soul.

Though logic and reasoning are the means of knowledge yet they fall short at a certain stage and are stalled. *Buddhishcha na vicheshitate tamahuh* (Katha 2.3.10). Reasoning thus becomes subordinate to the intuitional knowledge which is obtained by devotion and meditation. For it is only in meditation that we visualise thoughts and illumine them with the light of intuition.

Maya has been a topic of perennial discussion in the various commentaries on Brahma Sutra side by side with Brahman. All have viewed the ultimate Reality—Brahman and his primordial Shakti, Maya from different angles. Direct reference to Maya as illusion has been made in the Sutra 3.2.3 of Brahma Sutra which says

Mayamatram tu kartasneyernanabhuvjaktasmarupatit ' But this dream creation is a mere Maya because of its nature of not being a complete manifestation of the totality of attributes. Hence things seen in the dream are mere Maya and illusion. Reality of the dream is refuted daily but the world appears illusory only when soul is recognised as all pervading Brahman and becomes *Bhuma* before which all is trivial *alpa* (Ch. Up. 7.23.1). *Prasthanas Trayi* Upanishads, Gita and Brahma Sutra thus expound the great philosophy of Vedanta. We will enumerate the basic concepts of Maya interpreted by the saints and savants of Vedanta. The terse and obscure nature of Brahma Sutra has lent itself to various interpretations by different philosophers.

Maya as per commentators on Vedanta

Shankara (788-820 A.D.) has become almost synonymous with Vedanta. He is the founder of the philosophy of Advaita Vedanta. He is the first philosopher to bring into focus the various thoughts on Brahman, Jiva and Jagat spangled in the Vedas, Upanishads, Gita and Brahma Sutra, and founded a consistent philosophy of Advaita (Monism) with speculative daring, logical subtlety and profound spirituality. His philosophy as it were peers into the very face of reality and expresses the mysteries of the spirit with relentless logic, and unflinching resolve to convey the Truth in a reasoned equipoise freed from all theological obsession. Regarding Shankara's system, Charles Eliot says, 'In consistency, thoroughness and profundity it holds the first place in Indian Philosophy'.⁴⁰ Shankara observes that the entire creation including man emanates from the Divine Brahman. Hence the true nature of man and his universe may be the entire cosmos is Brahman. The apparent multiplicity and diversity in the visible creation is Maya or a cosmic illusion. For once Brahman as Man and Universe is realised by the individual soul, this dichotomy ceases. Man lives in the eternal glory of God. Nay, he becomes God. But why do differences appear? Shankara says it is

due to Maya or *avidya* or nescience. But *avidya* is not ignorance, it is a combination of the negative and the positive, of the passive and the active, of the subject and the object. As negative Maya hides the Reality by *avarana* by veiling or concealment, as positive it projects and presents the one Brahman into manifold by *vikshepa* which from the transcendental standpoint becomes a cosmic illusion. This phenomenon is presented by *adhyasa* or *adhyaropa*—super imposition. Shankara describes *adhyaropa* as “*Smritirupah paratra purvadrishhtarabhasah*”⁴¹ apparent recognition of something previously observed in something else. This is an illusion like seeing a snake in a rope, silver in the mother of pearl, water in a mirage. While removal of the superimposition is *apavada*. Maya thus presents multiple fleeting aspects of Reality. It stands between Reality and creation. How does Maya function in this eternal scheme of creation? It functions in three modes: Absolute *paramarthika satta*, conventional *vyaaharika satta* and illusionary-*pratibhasika satta*. *Yadva trividham sattvam—paramarthikam vyaaharikam pratibhasikam cheti*”⁴². Sometimes the *swapna* or dreamy state is added to *pratibhasikasatta* as it is also illusionary in nature. Thus *pratibhasika* and *swapna* are taken together, as both are illusions like dreams and reflections. *Vyaaharikasatta* has practical validity while *paramarthikasatta* has absolute validity. The former represents the physical creation and latter the ultimate Truth. No sooner the dividing veil of Maya between these two states is lifted the appearances of duality disappear. They become one, *Advaita*. Brahman is universe. Universe is Brahman. Thus for Shankara Brahman is both the material and efficient cause of the universe. It is material cause as the whole creation emanates from it and efficient cause as its Maya is ever creating, preserving, destroying and recreating. Thus ever perpetuating his eternal *Lila*. Shankara looks upon the whole creation as appearance *vyavaharika* of Brahman as gold in a gold ornament or clay in a clay pot. This is opposed to *parinama* or *vikara* which is the irretractible, result transformed into something else like milk into curds. Hence Brahman or Atman undergoes no change. “*Atmana vikriya nasti*”⁴³. Salvation lies in realising the true nature of the Divine in man *Atman* as the Brahman. This is possible when the mind of man is freed from the enticement of the *vyavaharika* and *adhyasa* of Maya. For it is the mind that has to be freed as the Atman is ever free and Absolute. Maya has no hold over the mind of the free man. A beautiful verse in Shankara's *Viveka Chudamani* states that bondage and liberation are attributes of the intellect which the foolish super impose upon Reality as the veiling of the eyes by the clouds is superimposed upon the sun.⁴⁴ In fact this immutable Reality is Absolute knowledge, non dual and unattached. With the realisation of his true nature as the Supreme Soul *Paramatman* the individual soul becomes fearless i.e. has no fear of death. With subtle dialectic logic and austere vision Shankara has expounded a philosophy wherein the rays of his genius have illumined the dark places of thought and soothed the sorrows of the most forlorn heart. His philosophy liberates man from Maya and illusions and firmly establishes unity of man, God and creation on a spiritual monism. Radhakrishnan says His philosophy stands complete needing neither before nor an after. It has a self justifying wholeness characteristic of works of art.⁴⁵

Ramanuja (1027 AD) propounds the theistic aspect of Vedanta philosophy and gives it a deeper religious base while Shankara expounded his philosophy with logical precision of austere intellect. The emphasis on *jñāna*, spiritual knowledge, of Shankara's *Advaita* monism shifts to *Bhakti* or devotion in Ramanuja's *Vishishtadvaita* qualified monism. Ramanuja thus prays to a more animated Godhead who grants His compassionate Grace to the ailing humanity. Describing the relation of the world to God, Ramanuja says that world is real and individual souls and the world are real also though their reality he concedes is dependent on God. To him therefore, the world or creation is neither *adhyāsa*, superimposition nor illusion nor *vivarta* nor does he accept Maya as the veil that conceals Reality, nor does Maya give rise to any projections or *vikshepa*. Ramanuja holds *Prakṛiti* as Maya but it is not *vivarta* of Brahman but it is *parinama* or *vikāra* or transformation of Brahman, not retractable back as Brahman, as Vishnu or Brahman is the cause of Maya or *Prakṛiti*. Maya refers to the *Prakṛiti* which is the material cause of the universe and *Mayin* means that the supreme Lord is the basis or *adhishṭhāna* efficient cause of *Prakṛiti* and the individual souls constituting this universe. Brahman is therefore, the efficient cause and also material cause as *Prakṛiti* of all that exists. Hence Maya is not illusionary but real *Prakṛiti*, and Brahman is its ruler. Regarding modality of creation Ramanuja accepts the theistic rather than the logical view of Shankara and accepts the tradition adopted by the Pancha Ratra Agama schools theory of *vyūhas* or manifestations found in Puranas. It is a *Vilakshana Upakāraṇa* where the effect is different from the cause. The highest mode is Narayana or Brahman living in the body made of pure *sattva*. From him emanates Vasudeo the eternal principle immanent in the *Pancha Bhūtas* the five elements as *khetrajña* the knower of creation. From Vasudeo springs Shankarshana the individual soul *jīva*, from Shankarshana comes Pradyumna. He is the universal mind which obtains, *Jīvan mukti* liberation or emancipation. From Pradyumna issues Aniruddha the ego or *ahaṅkāra* ⁴⁶. He is Lord of the cause and effect and creator of the phenomenal world. Ramanuja states the entire *Chaturvyūha* the four fold modalities of creation emanates from Brahman giving rise to individual souls and the animate and inanimate world. Thus he accepts the multiplicity of the souls and created objects both sentient and insentient. Hence the relationship of *jīva* and Brahman is that of *amsha* and *amśin* part and the whole, like spark and fire *spṛhūṅga* and *agni*. Hence in qualified monism *Vishishtadvaita* the oneness of God souls and creation is qualitative in as much as the spark has all the qualities of fire but it can never become fire for part will always be lesser than the whole. In this sense the plurality will always persist. But as God or Brahman pervades the individuals and creation entirely they all exist in his infinite fold. They are all in Him. Thus the concept of Maya as transcendental unreality held by Shankara is unacceptable to Ramanuja but Maya as real *Prakṛiti* is accepted by him. Ramanuja holds dreams also as reality because they are real things created by the soul even when senses fall asleep. Moreover dreams have a prophetic meaningfulness and therefore are not unreal. Ramanuja has interpreted the Gita and the Brahma Sutra to expound his *Vishishtadvaita* philosophy.

Madhva (1199 A D) Madhva's philosophy is reaction against Shankara's philosophy of *Advaita* monism as his philosophy is based on Dualism *dvaita*. He does not accept the composite personality of Godhead or *Vishishtadvaita* or qualified monism of Ramanuja. Though there are many thoughts common with Ramanuja's views on Reality. Yet he stands out for unqualified Dualism. Doctrine of *Maya* as *avidya* has no place in his philosophy. He asserts five eternal differences between God, man and nature or *Prakriti*. The five differences *bhedas* are between soul and God, soul and soul, soul and nature, God and nature and nature and nature. But this in no way means that soul and nature or *Prakriti* are independent of God. For God is the only independent substance existing in itself, known through itself and self-acting. The world therefore which is known and sustained by God cannot be a product of erroneous knowledge of God, who is perfect and omnipotent and creates no illusions. The law of correlatives is fundamental in the universe i.e. man and woman, merit and demerit, Brahman and Jiva, Brahman and *Prakriti* and so on. He interprets the Shruti "*Ekamavedvityam*" "It is one without a second" to mean that Brahman is unsurpassed in excellence and is without any equal since it penetrates every where. Regarding modalities of creation he accepts the theistic theory of '*chaturvyuha*' as stated earlier. The reality *padartha* is of two kinds independent *svatantra* and dependent *paratantra*. The independent is God and dependent are his creations both sentient and insentient. Brahman is identified with Vishnu who is both transcendent and immanent, since he is inner ruler of the souls—*antaryamin*. He is the creator, maintainer and destroyer of the world. Lakshmi is his eternal consort, the personification of his creative energy. She is capable of assuming many forms but without a material body. She is co-eternal with him and all-pervading. She is the eternal *prakriti* but is lesser than God in point of subtlety and qualities. Instead of *Maya* we have Lakshmi as the creatrix. Yet Madhva's concept is not deistic because the whole nature and creation has its existence in God and depends upon His Grace.

Bhaskara (900 A D) called his commentary on *Brahma Sutra* as '*Bhedaabhedavada*' meaning both unity and multiplicity are real. Brahman is not just consciousness but possesses all perfections. There is unity or non-difference in causal state, difference comes in with creation or effect. Thus creation is transformation *parinama* and not illusion or *maya*. He holds that world as matter or *Prakriti* is real though in essence it is of the same nature as Brahman. When matter acts on Brahman it becomes the limiting adjunct '*upadhi*' in the form of body or senses and individual souls *jivas*. He accepts *jivas* by nature are one with Brahman but their multiplicity is due to *upadhis*. He therefore calls the limiting force of the Absolute as *upadhi* instead of *Maya*. Hence Bhaskara interprets worldly life as a confusion between Brahman and *upadhis*. Removal of confusion results in release. Virtue and piety, purify the *karmanas* and become the essential means for *moksha* or liberation which he calls harmony of knowledge and action—*jnanakarmasamuccaya*.

Nimbarka (11th century A D) wrote a short commentary on *Brahma Sutra* and a ten-versed '*Dashashloki*' and established difference between *Jivas*, *Jagat* and Brahman and called his philosophy *Dvaitadvaita*—one and many. The whole creation is

parinama or the transformation of Brahman Purushottama or Brahman is the independent Reality and Jiva and Prakriti are dependent reality Ishwara is controller *Niyanti* of the creation While jiva is enjoyer *bhokta* and universe the enjoyed *bhogy* Jiva is *jñāna rūpa* knowledge and possessor of knowledge like the sun which is light and source of light Number of jivas are infinite and all are sustained by Brahman Prakriti is also eternal It is classified in three *tattvas* or categories (1) *Aprakrit* meaning not derived from Prakriti but from *nitya vibhūti* the eternal power of Ishwara (2) Prakriti derived from three *gunas*, *sattva*, *rajas*, *tamas* (3) *Kala* or Time These three categories are also eternal like *jivas* He thus accepts the difference and non difference of Brahman, jiva, jagat but rejects theory of *Upadhis*—limiting adjuncts as it puts limitations on infinite Brahman The world is produced by Shakti or Brahman in which each separate soul finds its embodiment The pure nature of jiva is obscured by Karma which is result of *ayana*, ignorance and is terminated by grace of God and the Jiva is liberated Hence way of liberation is *prapatti* or self surrender to God Bhakti or devotion therefore gives salvation Krishna and Radha take the place of Vishnu and Lakshmi Radha is the energetic power of Krishna the supreme Godhead and incarnates with him

Vallabha (1401 A D) calls his commentary on Brahma Sutra *Shuddhadvaita*—Pure non dualism He says that *jiva kala* time, Prakriti or Maya are eternal He describes Maya, not as the creatrix, but as the manifesting power of God Creation takes place by Brahman's involution of His own qualities — *sat* existence *chit* consciousness and *ananda* bliss through the instrumentality of Maya by revelation *avirbhava* and concealment *tirobhava* When *ananda* is concealed we have the *jiva* and when *chit* and *ananda* are concealed we have the material world—*jagat* Krishna is supreme Brahman Lord and creator Creation and destruction are His manipulation and non manipulation Vallabha further differentiates between *jagat* world and *Samsara* world ego The former is real but the latter is unreal and an illusion It is caused by *avidya* ignorance When the *jiva* individual soul looks upon God's things as his own as mine and thine he creates differences and rifts gets deluded by this hankering for worldly attainments and allurements This ignorance results in *samsara* creating bondage Liberation *moksha* lies in being free from the tangling meshes of *samsara* Moreover *samsara* is a human creation differing from man to man so it is unreal while *jagat* being the manifestation of the *sat* existence aspect of God, is real The liberated Jivas are freed from *samsara* by insight into Truth as the *Shuddha* pure Jivas are not obscured by ignorance *avidya* Jiva is atomic *anu*, akin to Brahman one with Him nay His part Thus in a *Shuddha Advaita* pure non dualism Maya as Shakti of Brahman for creation by His freewill is real but when associated with *samsara* it becomes an illusion Brahman is both the material and efficient cause of the creation Krishna or Brahman is *Rasa* bliss and *Rasesha* enjoyer of *Rasa* By bhakti devotion and self surrender *atmanivedana* the deceptions of *samsara* are removed The liberated Jiva partakes of the divine bliss or *rasa* of God's *Lila*—*rasa* imparted by God's benevolent grace *anugraha*

The whole creation manifesting through *chaturvyuha* is *rāsa* a divine sport or *Līla*, by which Lord bestows and partakes of *Ananda*. Nimbarka and Radha-Vallabha devotees look upon Radha as *Rasa* and Krishna as *Rasesha* enjoyer of *Rasa*. While Vallabha looks upon Krishna both as *Rasa* and *Rasesha*, for Radha is the inseparable *Ahladinushakti* blissful energy of the Lord while Jivas are the Gopis. In the great *Rasa* they obtain divine grace *Anugraha* and not liberation *moksha*. The Bhakta does not want to become sugar candy but taste its sweetness as Ramakrishna used to say. Lord Chaitanya has interpreted the four modes of devotion *dasya* service, *sakhya* friendship *vatsalya* motherly affection *sringara* conjugal love in terms of *rasa* as *priti rasa* *vatsalya rasa* and *ujyala rasa*. The greatest grace of God is when he takes human form and descends as *Avatara*, a divine incarnation. He conceals this divinity by His Yoga Maya and raises up humanity to live in His Divinity.

The erudite saints and scholars who have written their learned commentaries on Brahmasutra Gita or Upanishads have endeavoured to explain the pure Brahman and his creation both as individual souls and the great universe and the cosmos from different standpoints. Apparently their thoughts seem to be at great variance for spiritual realisation is beyond the reach of mere reason and words. It is essentially intuitional giving the direct insights into the nature of reality. It is mystical in nature. Words and thoughts are its abstract and inadequate or at best approximate and incomplete description sometimes indicating one aspect and sometimes another. The saints have therefore employed paradoxical statements to communicate the real nature of the Absolute Reality. For what is conveyed through words is at best half truth. The limitations imposed by language pose an insoluble predicament. D. T. Suzuki rightly asserts 'The contradictions so puzzling to the ordinary way of thinking come from the fact that we have to use language to communicate our inner experience which in its very nature transcends linguistics.'⁴⁷ For totality eludes wordy descriptions. Yet when we reflect on the subtle nuances of their writing we learn that all of them state in clear terms that creation is the outpouring of the Divine through His divine power Maya or Prakriti. For nothing exists that is independent of the supreme Jivas and Jagat are all contained in Brahman. All are his sport or *Līla*. As He is all pervading *Sarvavyapi* and the inner ruler, *Antaryamin* as well. He is both the creator and creation. Maya is His eternal consort enticing and redeeming the Jivas, leading them from the imperfect to the perfect—into the paradise of Divine Identity. A verse in the Adhyatma Ramayana sums up the seeming contradictions in a unified spiritual experience by stages—When I consider myself as body you are the master I am your servant when I look upon myself as soul you are the whole I am the part, when I consider myself as Atman you and I are one, this is my firm conviction.⁴⁸ The philosophical tenets of Madhva, Ramanuja and Shankara are unified in the spiritual realisation of the Absolute where all differences cease. The individual soul is sanctified to live in God become one with God when the shrouding veil Maya dividing God and creation disappears. Christ affirms, I and the Father are one, who seeth me seeth the Father.

The mystic and devotional poets have also expressed the same thoughts on Brahman and Maya in their poetry Kabir conveys omnipresence of God by saying that He sports in each and every heart He states all the three aspects of Maya as Mother *mahatari* as the enticer *thagini* and as annihilator *dakini* Tulsidas looks upon Rama as Brahman Lakshmana as Jiva and Sita as Maya In another verse he describes Sita as Maya carrying out the will of the Lord She is ever engaged in creation preservation and destruction at his instance ⁴⁹

Great saints and poets Nanak Namadev, Tukaram Jnaneshwar accept the identity of Brahman and His creation conducted through His Shakti, Maya or Prakriti When Tagore said "Woman you are half reality and half dream", he only paid his obeisance to the Eternal Mother, Maha Maya whose mystery is as ineffable *anirvachaniya* as that of Brahman Maya is indeed the *Adya Shakti* primal power and expressed itself under different names Shiva and Shakti of the Tantra Purusha and Prakriti of Samkhya, Brahma and Maya of Vedanta, Vishnu and Lakshmi Rama and Sita Krishna and Radha of Vaishnavas all mean the same ⁵⁰ The strength of Hinduism lies in its many sidedness and in its innate vitality to weave them all into a harmonising whole wherein the dichotomy created by dogmatism schism and parochialism fade away on the supreme declaration of the Divine manifesting in Man, making all life sacred and venerable

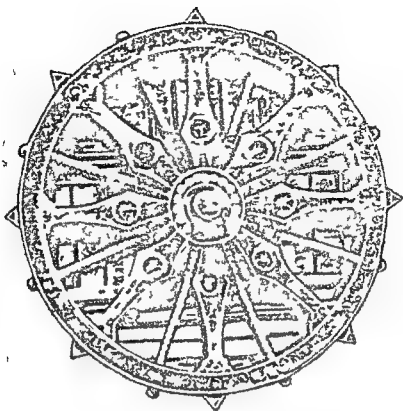
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A B B R E V I A T I O N S

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|------|------------------|--------------------------|
| (1) | <i>Rg Ved</i> | Rig Veda |
| (2) | <i>Athr Ved</i> | Atharva Veda |
| (3) | <i>Br Su</i> | Brahma Sutra |
| (4) | <i>Gita S Bh</i> | Gita Shankar Bhashya |
| (5) | <i>Gita R Bh</i> | Gita Ramanuja Bhashya |
| (6) | <i>Chh Up</i> | Chhandogya Upanishad |
| (7) | <i>Kath Up</i> | Katha Upanishad |
| (8) | <i>Mun Up</i> | Mundaka Upanishad |
| (9) | <i>At Up</i> | Atareya Upanishad |
| (10) | <i>Ken Up</i> | Kena Upanishad |
| (11) | <i>Tait Up</i> | Taittiriya Upanishad |
| (12) | <i>Pra Up</i> | Prashna Upanishad |
| (13) | <i>Mand Up</i> | Mandukya Upanishad |
| (14) | <i>Sv Up</i> | Shvetashwatara Upanishad |
| (15) | <i>Pan Das</i> | Pancha Dashi |



धर्म एव नैति

RELIGION & ETHICS

धर्म . मानवीय मूल्य

डा० विद्यानिवास मिश्र

धर्म" एक गलत अनुवाद के कारण अवसूत्र्यन का शिकार हो गया है। इस रिलीजन का पर्याय बनाकर इसका मूल्य घटा दिया गया। यही नहीं, जो अपने को स्पष्ट रूप इस्लाम मजहब का मानते हैं, व तो मजहब से परे एक धर्म की बात करते हैं और वह धर्म उन्हें गीता में मिलता है, पर हि दुस्तान का आदमी धर्म को असूत्र्य मानने लगा है। उसके भीतर एक चोर बैठ गया है कि धर्म विज्ञान का विरोधी है, प्रगति का विरोधी है, मानव को हीन बनाता है एक झूठी खासखासगी में डुबाये रखता है, वह मनुष्य को उसके यथाथ से काटता रहता है, वह हमेशा इस लोक का तिरस्कार करता है, परलोक की चिन्ता करता है, वह केवल बाहरी जाडम्बर है, मनुष्य की स्वाधीनता में अनावश्यक हस्तक्षेप है, वह हेय है। ऐसा मानने के पीछे दो प्रकार की परिस्थितियाँ हैं, एक तो अपने ही समाज की विडम्बना से पैदा हुई है, दूसरी उत्पन्न हुई है ओढ़ी हुई पश्चिमी मानसिकता से। अपने समाज की विडम्बना यह है कि धर्म के नाम से अधिकांश जो सस्यान बने हैं, वे धर्म के मूल भाव को ही उमूल करने में लगे हैं, धर्म का मूलभाव है निष्पट व्यवहार, आज्ञा, सबमें अप्रतिहत विश्वास और इन सस्यानों की दशा तुलसी के शब्दों में यह है—

करहु विमल हिय बगहि हृदय हरि हौं समुझौं समुझावौं।

प निज उर अभिमान मोह मद खलमडली बसावौं॥

उपदेश तो देना है कि हृदय पवित्र करो, निमल करो, भगवान वसैं और स्वयं अपने हृदय में अभिमान मोह और मद की पूरी मडला बसाते हैं।

साधारण आदमी भूल जाता है कि सस्यान धर्म नहीं है, धर्म तो सस्यान धर्म नहीं, धर्म तो सस्यान विरोधी है वह सस्यान को धर्म भाग लेता है और सस्यान में सोभ और डोभ देखता है तो धर्म को लोभो और डोभी मानने लगता है। वह सोचने लगता है धर्म का आदमी की विशेष रूप से गरीब आदमी की चिन्ता नहीं होती। दूसरी परिस्थिति और खतरनाक है। पश्चिम के प्रभाव में हमने अलख दृष्टि खो दी हम भौतिकवाद और अध्यात्मवाद के द्वैत की बात करने लगे, परमाणु और लोक में विरोध देखने लगे, शरीर और आत्मा को अलग देखने लगे। उस प्रभाव में हम अपने देश में धर्म की अवधारणा का विकास कुछ अपरूप दिखने लगा धर्म ठहराव के रूप में देखा जाने लगा। हमने मानववादी दृष्टि का अर्थ यह समझना शुरू किया कि मानववादी होने का अर्थ है, मानवतर का निषेध और तब मानव को मानव से जाड़ने वाली शक्ति का भी निषेध हम करने लगे। परन्तु धीरे धीरे इन विसंगतियों और विडम्बनाओं के ही कारण अपनी अस्मिता की पहचान अधिक प्रखरता से होने लगी है। पश्चिम का मानस भी अपनी अतिरेकवादी दृष्टि के बावजूद को छोड़ रहा है वह मनुष्य की एका त प्रगति के बारे में प्रश्न करने लगा है। हि दुस्तान में भी संवेदनशील व्यक्ति अनुष्ठान और आचार के अभिप्राय के सोचने की खोज करने लगा है। सल्लिकला हो, संगीत हो सब एक गहरी चिन्ता भोतरी अविति के लिए है।

यह चिन्ता अब मनुष्य के अस्तित्व की चिन्ता बन रही है, इसलिए अब खुले मन से धर्म के बारे में बात की जा सकती है।

सबसे पहले आचार्य सितमोहन के शब्दों में यह कहना चाहूँगा कि “धर्म” का विकास हमारे यहाँ वृक्ष के रूप में हुआ है, अपने आप शाखा-प्रशाखायें फूटी हैं, पत्ते झरे हैं, नये फूट आये हैं, नये फल आये हैं फल के बीज, नये पेड़ बन रहे हैं, पेड़ नया होना रहा है नयी दिशाएँ खूता रहा है नये विहंगम को आशय देता रहा है। उसका विकास पूव जाकल्पित भवन के रूप में नहीं हुआ है। इसीलिए यह अपरिमय अवधारणा है पूव निश्चित अवधारणा नहीं है। यह वैदिक ऋत का ही रूपान्तर है। ऋत का अर्थ है सृष्टि संचालन की वह गति जो गति की निरंतरता बनाये रखती है बिना दूसरी गति को खण्डित या नष्ट किए। उसका पौराणिक प्रतीक वृष है जो कृषि का, संस्कृति का घुर घुर है, संस्कृति को उबर बनाता है, मिट्टी का नयी बनाता है, बीज-धारण के योग्य बनाता है। वह पृथ्वी रूप गो का सरम्भ है। उसके चार पैर हैं, सत्य, दया, तप और दान। पुराणों में धर्म को विवस्वान सूर्य का पुत्र कहा गया है, सूर्य प्रकाश है प्रकाशरूप है ऐसा प्रकाशरूप है जो अधकार को भी प्रत्यक्ष करा सकता है। धर्म भी प्रकाश है, भीमात्मा में उसका यही मुख्य लक्षण बतलाया गया है, जो मनुष्य का प्रेरित करे, उत्सुक बनाये, जीवन की यात्रा बने। धर्म प्रकाश रूप भी है, जैसे अधकार प्रकाश का अभाव नहीं, प्रकाश का अभाव तो हा ही नहीं सकता, प्रकाश की अपर्याप्तता है, वैसे ही अधर्म भी धर्म का अभाव नहीं, विरोध नहीं, केवल धर्म की अपर्याप्तता है, अपूर्णता है। जब एकागी होकर हम अपने जीवन के बारे में सोचते हैं तो अधर्म के बारे में आ जाते हैं, पर ज्योंही सबके दुःख सबके सुख की बात सोचते हैं, सबके जीवन की बात सोचते हैं, हमारा पथ धर्म से अलौकिक हो उठता है, हम सब जीवन की ओर द्रुत पर सत्य गति से चल पड़ते हैं। मनुष्य की मनुष्यता की इसमें बड़ी पहचान क्या हो सकती है कि आदमी बराबर यही साबित कि—

सर्वस्य दयिता प्राणा सर्वस्य दयिता मुता ।

दुःखाद् उद्विगते सर्वे सर्वस्य सुखमोत्सितम् ॥

प्राण सबको प्रिय होते हैं, सत्तान (काल के आयाम में अपना विस्तार) सबको प्रिय होती है दुःख से सभी को विकलता होती है, सुख सभी को इष्ट होता है। धर्म की भी इससे बड़ी कोई कसौटी नहीं है कि धर्म वही है जिससे आत्मा (अनेकी अपनी नहीं पूरे विश्व की) प्रसन्न हो, उसे कोई भला न हो, येनारमा सम्प्रसीदति ।

धर्म जितना जीवन से जुड़ा हुआ है इसका एक मुन्दर उदाहरण महाभारत में आये विश्वामित्र के आश्रय में मिलता है। विश्वामित्र भूख से बहुत परेशान हुए, उन्होंने कुत्ते का मांस लाया, चाण्डाल में पूछा—यह क्या अधर्म कर रहे हो ? विश्वामित्र ने उत्तर दिया—

येन येन विशेषेण व्रमणा येन केनचित् ।

अभ्युज्जीवत् माधमान सधर्मा धर्ममाचरेत् ॥

यथा यथैव तीव्रदि तत्तत्कृत्यमहेत्येव ।

जीवित मरणान्ते यो जीवन् धर्ममवाप्नुयात् ॥

जिस जिस कम विशेष से दुःख बलेश और निराशा में डूबता हुआ आदमी ऊपर उठता है जीने का उत्साह पाता है, उस उस कम को करते हुए समय व्यक्ति धर्म का ही आचरण करता है क्योंकि जैसे जैसे भी जीना परम धर्म है और जीने के लिए जा करना पड़े उसकी अवहेलना नहीं करनी चाहिए जीना मरने से अधिक धर्मस्वरूप है क्योंकि धर्म जोकर ही जीया जा सकता है। दूसरे शब्दों में धर्म जीवन का प्रयोजन है तो जीवन भी धर्म का प्रयोजन है, दोनों एक दूसरे के साधक हैं।

यह आध्यात्म आपद्धम के प्रसंग में आया है पर धम भी जीवन के साथ सम्बृत्तता की बात बहुत शक्तिशाली ढंग से कहता है। तथाकथित अध्यात्मवादी को लगेगा कि यह तो एकदम नास्तिक मानववादी धारणा है, पर उस अध्यात्मवादी से यदि मैं कहूँ कि अद्वैतवेदा त और वैदिक धम के व्याख्याता स्वामी ज्ञानानन्दजी से मैंने समझा ऐसी ही बात सुनी तो वे अचकचा जायेंगे। स्वामीजी ने बताया कि लोकायतों की प्रायः लोग उपेक्षा करते हैं, पर यह ठीक नहीं है, राज व्यवस्था और समाज व्यवस्था के लिए लोकायत ही प्राण है वह इसलिए कि यदि हम किसी को चोरी का दण्ड देना चाहें तो वह जमा-तर की बात बरके कह सकता है कि यह धन तो मेरी सम्पत्ति है, पूरा जम की ही सही, चोरी कहाँ है और इससे व्यवस्था उत्पन्न हो सकती है। यही पर इस लोक में जो गोचर है, उसका नियमन गोचर प्रमाण से होना चाहिए। लोकायत और पारमायिक दर्शनो में विरोध नहीं है, दोनों दो सोपान हैं यह अवश्य है कि लोकायत राज-व्यवस्था के लिए उपयोगी है, पर आध्यात्मिक मानवीय एकता या उससे भी परे जाये तो विश्वसत्तामात्र की एकता के लिए आधार नहीं बन सकता। स्वयं लोकायत का भी आधार है, धम के अविरোধी काम और अथ, धम के अविरোধी कहने का अभिप्राय यह है कि निरन्तरता और अखण्डता का विरोधी वैसे तो धम का विरोध किसी से है ही नहीं। धम कभी छोटा हो सकता है, कभी बड़ा छोटा धम बड़े धम का साधक होता है तो वह भी बड़ा धम बन जाता है। माँ बाप की सेवा, पुत्र-पुत्री के सुख के लिए स्वयं कष्ट उठाना, मित्र के विश्वास की रक्षा करना यदि बड़े धम के साधक बनते हैं अर्थात् आदमी यह सब इसलिए करता है कि वह अपने नरज में को साधक कर रहा है और दूसरे की चिंता के द्वारा परम पुरुष, विराट अस्तित्व (जो धूम फिर आत्म-अस्तित्व ही है) की चिन्ता करना ही बड़ा धम है। वह छोटा धम तब बनता है, जब दूसरे के माँ बाप की सेवा या दूसरे के पुत्र-पुत्री के प्रति प्यार या दूसरे की मैत्री की सेवा, प्यार या मैत्री नहीं मानता, उल्टे उनके लिए अन्तराय बनने में सुख पाता है या उनसे मात्स्यवद दुःख पाता है।

बड़े धम की चिन्ता ही शील है और शील से ही मनुष्य नापा जाता है जाति, वंश, धन, विद्या या तप से नहीं। उस शील की अभिव्यक्ति कई प्रकार से होती है, दुर्योग ने धृतराष्ट्र से पूछा कि पिताजी युधिष्ठिर का अम्बुदय क्यों इतना हो रहा है, धृतराष्ट्र ने उत्तर दिया, बेटा उसके पास शील है। यह बात नहीं कि तुम प्रजापालन नहीं करते हो मैत्री का निर्वाह करते हो, वृद्धों का आदर नहीं करते हो, पर तुम यह सब करते हो किसी दूसरे से उत्कृष्टतर होने के लिए, किसी को पराभूत करने के लिए, तुम्हारा 'स्व' सजीव है। शील की पहचान यह है—

अद्रोहः सर्वभूतेषु कमथा मनसा विरा ।

अनुग्रहश्च दाने च शीलमेतत् प्रदस्यते ॥

यदयेषा हितं न स्यादात्मन कम पौरुषम् ।

अपश्येत वा येन न तत्कुर्वति कथंचन ॥

यद्यप्यशाला नपत प्राप्नुवति श्रियः क्वचित् ।

न भुञ्जते चिरं तात समुलायश्च न सति ते ॥

समस्त प्राणियों (मनुष्यमात्र ही नहीं) के प्रति मन कम वचन से द्राह्मभाव न रखना सबके प्रति अनुकूल भाव रखना, सबके प्रति उत्सर्गभाव रखना यही शील है। जिस पौरुष या कम से दूसरे का अहित हो या जिस कम से अपने भीतर न्याय हो, उसे न करना यही शील का लक्षण है। और बेटा, जो शीलवान नहीं है वे भी श्रीसम्पन्न होते हैं पर एक बात है, लक्ष्मी देर तक उनके पास नहीं टिकती और हाँ, उनकी कोई जड़ नहीं जम पाती, वे उखड़ते हैं तो उखड़ जाते हैं। देखने में धम बड़े कमजोर धागे पर टिका लगता है, उसमें कोई ओजस्विता नहीं दिखती। धम का दूसरा नाम है यम, तीसरा नाम है मृत्यु। वह जीवन को

मृत्यु के पार देखने वाला, दिखाने वाला देवता है, यह लौकिक मुद्या की अवस्था की पहचान कराने वाला देवता है। यह छाया और आतप व साथ मनुष्य और मनुष्य के सम्पूर्ण सितहूटी अस्तित्व की छवि उतारने वाला छविकार है। शोल अगर उसकी पहचान है तो इसलिए बिना नश्वरता की समझ बिना मरण धमिता की समझ निरन्तर अज्ञ और सनातन की समझ नहीं जा सकता, बिना धृदता की, सजीणता की, स्वाधपरता की समझ बिना लोभ का कुहासा चाटे पूणता या भूमा या बड़ी सच्चाई व दान हो ही नहीं सकते। ऐसे नठिन अवसर पर नचिकेता जैसा शोलवान अपने पिता से यह सनता है कि य ठठारानुमा गये बयो दान म देते हो वह धम की अपर्याप्तता व बारे म प्रश्न कर सनता है और पिता का कोपभाजन बन कर अपने की यम के लिए दी गयी वस्तु बना सनता है। बिना अपने की वस्तु बनाये वह आत्मतत्त्व की पहचानेगा कस ?

शील आत्मधम का साधक है। दूसरे शब्दो म जीवन का मुख्य उद्देश्य आत्मा का उद्धार है अवसाद, लाभ भय, झूठ, द्वेष, मद मोह मे फसी हुई आत्मा का नद्धार है, अष्टि के अभिमान स आत्मा म सन्निहित समष्टि की सम्भावना का उद्धार है। इसलिए जब इस उद्धार की बात सोचे तो आदमी की निमम हो जाना चाहिए तब उसके लिए कोई स्वजन विशेष नहीं रह जाता, कोई स्व-सम्पत्ति नहीं रह जाती। पर एक बात यहीं कहना चाहूंगा, निममता भी अत नहीं है, साध्य नहीं है, वह भी साधन है एक महत्तर उद्देश्य का, वह उद्देश्य है परमात्मभाव, समस्त भूता म एक अन्वय भाव, समस्त मृष्टि की ओर सिर झुकाये ऊर्ध्वमूल अवस्था का भाव, अन्नपूर्णा के आग सप्पर लिए दिग्गन्धर शिव का भाव, बरसने के लिए आये हुए घनश्याम का भाव, केवट की चिरीरी करने वाले राम का भाव राधा के चरणो म बिछे ॥ श्रीकृष्ण का भाव, सुजाता की खीर के लिए हाथ पसारे हुए बुद्ध का भाव। इस भक्ति कहे, परकीय होना कहे, मरजीबा हो जाना कहे अग अग काट कर खत हा जाना कहे, 'मनेर मानुस' के लिए बाउल हो जाना कहे, यही धम का धम है। इस भाव का होना ही असल मे होना है और होना तो बस हाने की छटपटाहट है।

और यह भी अत नहीं है। अत होता तो राम भरत से यह न कहते 'सो तुम करहु करावहु मोहू', तुम करने वाले बनो, मुझसे कराने वाले बनो। मेरा कत्त तब उसी समय छिन गया जब तुम म यह समपण भाव आ गया, तुम्हारी परवसता ने मुझे विवश कर दिया। परमात्मभाव होने का भी उन्वतर प्रयोजन है, जो इस भाव से वचित है उसके वचित हाने के दुख का वरण। यह वरण दुख की जिम्मेदारी के दम्भ से प्ररित नहीं है यह वरण सत्य के ताव्रतर साक्षात्कार के सकल्प से प्ररित है। मनुष्य का अधूरा पन मनुष्य की दुबलता अपने आप मे एक द्वार है परमात्मा की चिन्ता स्व आत्मा की पूणता की चिन्ता है साथ ही समस्त आत्मा की पूणता की चिन्ता है। जो नुलाता रहता है हे मेरे पूणतर हे मेरे सर्वात्मन आभा द्वार तुम्हारी प्रतीक्षा कर रहा है। परमात्मा की चिन्ता स्व आत्मा की पूणता की चिन्ता है साथ ही समस्त आत्मा की पूणता की चिन्ता है।

दूसरे शब्दा म धम सत्य की निरन्तर खोज है और सत्य हमेशा अपरिभापित है वह जितना ही आचरित होता है, उतना ही और अधिक बसीम बनता है। धम अपनी यात्रा के अगल मोड़ से हमेशा छोटा रहता है, अल्पतर रहता है, पर जिस समय वह सत्य की खोज म चलता रहता है उस समय वह बराबर महान और व्यापक बना रहता है।

जिस समय धम छोटे से चौखटे म अपनी विशालता का अनुभव करता है उस समय उसकी अभिव्यक्ति सबसे अधिक मानवीय हो जाती है। यह चौखटा कभी तो मास विक्रता हो सकता है, जो अपने स्वधम का मनायोगपूर्वक पालन करता है और धम की बात करने का अवसर उसे तब मिलता है जब

अपने नित्य जीवन विधान से छुट्टी मिलती है, कभी यह रुई धुनने वाला धुनिया हो सकता है और उकसाता रहता है मय वर ही घी काढ़ा जाता है, केवल दूध को ही नहीं काढ़ने वाले को भी, मथो और मथो, स्वय मपायी बना, स्वय रई बनो, स्वय घत बनो, स्वय दही बनो, कभी यह माखन चुराकर भी दूध का धाया बना रहने वाला बालक हो सकता है और यह चुराना इस उद्देश्य से होता है कि मथित स्नेह का पिण्ड रस की बिंदु बिंदु बनकर विकीर्ण होना, और कभी शकराचाय को ललकारने वाला एक काला चाण्डाल । ऐसे चौखटे में धम का चित्र अधिक आसानी से समझ में आता है क्योंकि तब उस चित्र की असंख्य सम्भावनायें असंख्य स्मृतियों में प्रतिध्वनित हो जाती हैं और ये प्रतिध्वनियाँ मनुष्य को शिवतर मनुष्य बनाने के लिए विवश करती रहती हैं । धम जितना समष्टि रूप है उतना ही व्यष्टि रूप है, समष्टि रूप धम व्यष्टि धम का ही प्रतिफलन है, यह प्रतिफलन व्यष्टि धम की आहुति से सम्पन्न होता है ।

धम कमभाव, यह कमभाव ज्ञान सबकी सम्पूणता है । उसी प्रकार अधम या पाप भी कुछ करने या न करने से नहीं हाता, होता है यह मानने से कि लक्ष्य सीमित है हमारा अपना अनुभव ही अंतिम सत्य है और हम अलग अलग अपने अस्तित्व के लिए जीते हैं । वैदिक वाङ्मय में पुष्पभूत में सबसे पहले धम शब्द आया, वहाँ उसका यही अर्थ है कि देवताओं ने यज्ञ से यज्ञ का यज्ञ किया ये ही प्रथम धम हुए "तेन यज्ञेन यमयज्ञत देवास्तानि धर्माणि प्रथमान्यासत ते हि नाक महिमान सवत् यज्ञ साध्या पूर्वे सति देवा ॥" सीधी भाषा में कहना चाहें तो कह सकते हैं कि देवताओं ने बिराट् अस्तित्व को खण्ड खण्ड करके देखा, फिर उसे यज्ञ के द्वारा पूण करके देखा अपने अक्षरेपन की आहुति से पूण की पुन प्राप्ति सम्भव बनायी । यही प्रथम धम है । प्रत्येक पूजन के अंत में प्रत्येक अनुष्ठान के अंत में इसी मंत्र का प्रयोग आज भी होता है यह याद दिलाने के लिए कि तुम स्वधम का मनोयोगपूर्वक कुशलता के साथ अनुष्ठान करो तुम्हारा स्वधम वही है, जो तुम्हारी अंत प्रतिभा के द्वारा गृहीत है, जो तुम्हारे विवेक से प्रकाशित है, पर तुम दूसरे के स्वधम के पालन का महत्त्व भी समझो और उनके साथ समरस बनो, धम पालन के भाव में है, कम में नहीं, योग में है, समरसता का अभ्यास करोगे तो तुम सम्पूर्ण धम जीने लगोगे, सबको अपने में देखने लगोगे और अपने को सब में पाने लगोगे और तब तुम धम के धम में, स्वाधीनता की स्वाधीनता में, परम पूणता में तिरल लगोगे, और दूबोगे तो अपूरणीय अतुल्य पूणता के रससिंधु बन जाओगे । कल्प कल्पांत तक जीने वाले तुम्हारे एक क्षण के उस अनुभव के लिए ललकेंगे—

कल्पायुषा स्थानजयात पुनर्भवात क्षणायुषो भारतभूजयो वरम ।

क्षणैव मर्येण कृत मनस्विन स यस्य सयान्यभय पद हरे ॥

धम की इस प्रकार की सघन दीप्ति हम गुच्छिष्ठ में मिलती है जो नरक में पड़े हुए भाइयों के सुख के लिए स्वर्ग का तिरस्कार कर देते हैं, बुद्ध में मिलती है जो योग की तप की उपेक्षा कर सकते हैं, अपने जमाने में मिलती है गांधी में जो लोकमान्य की उपेक्षा का वर्णन करके महनीय मानवीय मूल्य के लिए शहीद हो सकते हैं । धम अत्यंत गुच्छ होत हुए भी ऐसे चरित्रों में प्रकट हो आता है क्योंकि मनुष्य का शरीर ही साधन धाम है इसी शरीर से विश्वात्मभाव भी सघता है, दूधरो को साधता है, इसी शरीर के मन और इन्द्रिय सबके मन और इन्द्रिय की बात समझ सकते हैं । इसीलिए 'न मानुषात्परतर किंचिदस्ति' ।

Ethics in Buddhism

Dr Pabitrakumar Roy

I

Perhaps it is not without reason that Buddhism is said to be centrally concerned with the moral discipline of life. Ethical language abounds in the discourses of the Buddha. There is besides a portrayal of the good life, a systematic methodology of ethical discipline and culture by which one may achieve virtue. The steady pursuit of a rationally conceived goodness is the intention of the Buddha's discourses in the moral context.

But it is no less true to say that Buddhist moral thought and practice aim at goals which completely transcend the ethical and always place ethics in the transcendent context. It can be described in general as an ethics of self development. This is so in a two fold manner: first as a process of the development of the self in terms of its inherent capacities, second as a development of the self by the self. Every man is a potential Buddha, hence ethical progress is toward and includes the perfection of Buddhahood, which is perfect manhood. Again a Buddha is a self perfected One, hence the development to Buddhahood comes about only by one's own efforts.

The Buddhist conception of ethics as consisting essentially of the perfection of the self by the self places the centre of interest—the ultimate goal, and the means of development of the self unto perfection—squarely within the individual. Thus ethics comes to be a division of the psychological realm. Buddhist ethics is more psychological analysis than a search for a foundation of ethical principles, a hierarchical arrangement of ethical values or an inquiry into their objectivity. In the Abhidhamma and the commentarial literature upon it one is struck by a mingling of moral and mental categories. In the Suttas as also in the Abhidhamma psychology there is a good deal of talk about the types of 'good' consciousness and immoral psychic factors. In all these there occurs an unusual usage of ethical terms. The Buddhist word corresponding to 'good' is *Kusala* which literally means healthy or 'skilful'. A mental state is immoral or *akusala* largely because of its disturbing effect upon one's mental powers. It may be the case that the Buddhist defines his value-words in terms of attitudes and their effects upon one's mental powers. The Buddhist moral psychology appears to imply a descriptivist meta-ethics.

II

The Buddhist doctrine of the essential emptiness of the self concept and experience casts its shadow on the notion of the moral agent. A person's existence as a sentient

being analysed into functional aspects—one physical, three mental, and consciousness per se. The physical is the result of mental states. 'Mind is the leader' or formative factor of all existence. 'Self' is a linguistic convenience *pace* the famous chariot analogy. The self, improperly so called, is a congeries of functions, formed entirely by the conjecture of elements whose own nature and separate existence are problematic. Body, feeling, perception, consciousness and habitual tendencies—none of these can be called self because of its impermanent and uncontrollable character. Of each of these it is possible to say 'This is not mine, this I am not, this is not myself'.

The body is subject to atomic changes in its physical particles just as the rest of nature. One's whole body is non-identical at any two given moments of time. Similarly with regard to the mental elements. As an individual 'I' am a pattern of physical-mental flux whose only existence is in the present moment. The past 'I' is no more, the future 'I' is not yet.

The self-concept is empty since it can be analysed into discontinuous and momentary perceptions. But there is another side of the Buddhist doctrine of momentariness of reality in all its forms. Each moment, whether mental or physical, pours totality of its content into the next moment. The notion of *bhavanga*, the minimal and basic level of a person's existence as a sentient being constitutes implicitly a kind of continuous selfhood. Without either *bhavanga* or stimuli there would be no consciousness. As implicit consciousness, *bhavanga* is a necessary though not sufficient condition of consciousness.

There is a sense in which dynamism and continuity are both resident in the self. There is it is asserted no essential difference between one life and one moment. Each moment (or life) contains all that the previous moment (or life) contains plus the new element which it may contribute. Many Buddhist analogies describe this state of affairs in which there is both difference and continuity but not continuing identity. Given my present existence as a psycho-physical moment of existence, the momentary present event called 'I' contains all 'my' past within it, at least implicitly. All the past might conceivably be *virtually* in the present. Certainly it is not present to ordinary consciousness; only a fractional part of the past remains therein but a Buddha may approximate total recall.

The presence of the past in the present may be a matter of certain basic features having indelibly imprinted their quality on succeeding moments. Some elements are dominant while others are weak or latent. Some might cancel each other out or fall by the way side. There may be a net loss of *some* elements.

If this be determinism it is of the soft variety. As the ground of ethical hope it is insisted in Buddhism that the present *can* be changed. Debts of *Karma* are finally paid off or can be diverted by passed or burned up by proper spiritual strategy. This may be called the dynamic element in the self-situation. The changing flexibility of the nature of the self and the power of the self to change itself are the two bases taken for granted in Buddhism.

According to the scriptures 'The self is lord of the self'. Within the five element compound that constitutes a human being the power of some elements is allowed to

direct the others. We might call it intelligent will power. The definite direction that can be given to the self event is ethical in nature.

The view that the self process is flexible and that the will power residing within the process can alter itself from within is coherent even if logically unsatisfying. Let us assume the purport of meditative discipline. Since thought, according to Buddhism, deals with one item at a time it may discipline itself by excluding all but the (ethically) desirable element from consciousness moment by moment.

The present moment, the psychological 'how' is the key point in moral progress and disciplines and its proper use contains the hope of ethical perfection. The past cannot be altered and to a great extent my present existence is filled with and determined by my past. Yet each moment is also new, and contains elements of freedom within that newness. Hence the present moment is the *only* moment in which the process of *karma* can be directed or ultimately escaped. Every new moment of existence presents a new opportunity to build 'good' future. This would be the Buddhist account of decision making. The chances of authentic living are ever present just as the possibility of lapsing into bad faith.

It can be said that despite the atomistic view we have of it in Buddhism, the self is *organic* as well. It may be that conceptually the individual is only a group of five elements yet at any given moment of experience body-mind represents an intimate organic unity. Buddhism recognizes a polarity between the mental and physical constituents of sentient beings still its notion of self is non-Cartesian. There is ordinarily no physical state without a mental cause, nor any physical state without mental consequence. The two elements shade off into each other. Or they interpenetrate each other to such a degree that the physical can almost be transmuted into the mental at times.

For ethical purposes important consequences follow. Any genuine good is for Buddhism a balanced body-mind good. One is required to be zestful in mind and at ease in body. Moral discipline, which is meditational in essence is considered to be physically therapeutic as well as spiritually valuable. In other words the moral agent is always *embodied* to some extent. The fact of one's being embodied is the result of one's past *karma*. But it must be said that goodness in the embodied state is never the final achievement. The mental is actually the more important of the two poles and it becomes increasingly dominant in direct proportion to one's progress upward in the scale of perfection. It might be more precise to say that the greatest *practical* good on the embodied level is psycho-physical balance. Nevertheless the ideal good as found supremely in *Nirvana* is clearly of the mentalistic sort.

III

The momentary unreality and the dynamic continuity of the Buddhist concept of the human self do not allow any talk about its innate moral tendency. It is difficult to answer such questions as Is the self good or bad or neither? Given the non-substantial and atomistic quality of human body-mind and the fact that human

nature can become another nature in a flash upon the moment of death, it is perhaps impossible to say that 'human nature is intrinsically this or that. The best that we can do is to say that *some* characteristics are perhaps intrinsic to *all* sentient beings

There are other more specific qualities peculiar to the human situation in the moral context. The human situation is one that allows moral action or it is *only* on the human level moral action is possible. It is in which moral action has lasting effects upon an individual's future. 'Human nature', is rather a name for the opportunity and capacity of genuinely ethical behaviour than a description of any intrinsic qualities or specific moral tendencies.

There are some rather general affirmations and negations about human nature in the Buddhist scriptures and tradition. These statements are intended as foundational principles for basic attitudes towards man, philosophies of government and education, and legal patterns for regulating human conduct. Let us note the negative and the positive factors in the human situation.

In keeping with the basic fact that man is an embodied being, the abuse of the body, is condemned, though its meditative discipline employs contemplation on the innate foulness of the human body as a curative measure for the sensually minded. In a telling analogy the body, with all its senses is called a 'wound' through which the truly good life of the mind is drained away. The best known of all such analogies is that of the Fire Sermon: all the sensibilities—ear, nose, tongue, and body, even the mind are on fire. It may not be a case of body-hating morbidity, yet the body and all its senses are viewed as a primary source of many of man's serious temptations.

In another basic analogy we are told that to exist at all is to exist under *Māra's* (the Evil) control. But there *is* a way which is beyond and hence free from *Māra's* power. The interesting point here is that the Buddha (*Samyutta Nikāya* IV 2, 9) agrees that all sense life is within the power of Evil. This indicates more fully the quality of human nature's weakness. It is not that the physical life is a great source of spiritual danger to man, but the life of emotion and the rational faculties as well are a danger of a subtler sort. Here we come across a distrust of emotions to a degree for surpassing anything conceivable in the Kantian perspective. According to the Buddhist psychology emotions are unwholesome states that interfere with the development of a spiritual life. Emotions are described as states of agitation or imbalance.

Hence it is not enough to have control over one's body. As individualized body-mind formation as a personalized centre of sensation and awareness, man has in his very constitution destructive attachments and an innate tendency to immoral attitudes and actions.

A passage in the *Majjhima Nikāya* (Sutta 64) sums up the negative side of the human constitution in some such terms as these. There is an innate tendency in human nature in particular and perhaps in sentient nature in general as individualized in separate beings, to cling to sense pleasures and express itself in malevolence. Man as an individualized body-mind being is temporary and impermanent by nature yet passionately tied to the world revealed to him by his senses and mind—even though that world is as impermanent as he. Every sense, every mental activity, every physical

activity attaches man to his life and environment. This attachment may be given a general name, that of *tanhā* or lust for existence. This is the deep root from which spring specific desires and appetites and to whose nourishment the objects of sense and thought contribute. It is this lust for existence which produces the illusion of the permanency of the self as well as expressing itself in greed for the pleasant and hatred for unpleasant experiences and sensations of this present life. Thus is man a blind mass of ignorant craving incapable of purity of mind or heart in his ordinary state, and unable to pursue purely or reason truly. Indeed his perverted reason makes the case even worse for him, for it persuades him that the irrational is rational and the evil is good.

There are important differences between this and some strains of pessimism about human nature found in the West. There is here none of the sharp dualism between the physical and the spiritual that occurs in some varieties of Greek and Christian thought. The body is not conceived to be an impure prison of the pure spirit, both are the products of a causally conditioned flux of impersonal events. Hence there has never been a disposition in Buddhism toward mind warping or body destroying austerities. The *Visuddhi magga* gives a full exposition of the *dhutangas* or the ascetic practices for purification. But these are optional practices, and it should be noted in this context that the Buddha did not prescribe *dhutangas* as compulsory practices to be observed by one and all.

Buddhist moral discourse would reject such adjectives as depraved when applied to human nature as such. The human individual, by virtue of being a human individual, is subject to many inherent imperfections and evil tendencies. Yet he is not radically, incurably evil, he is ignorant rather than evil. It is worth noticing the importance of the notion of ignorance in Buddhist moral thought. Ignorance is the foulest stain of all. Belief in self and all the wrong thinking, wrong action and wrong speech arise from ignorance, it is the primal condition behind all manifestations of life. It is also the creator of space and time and consciousness and all the phenomena that have their existence in the space-time complex throughout all the realms of becoming. Ignorance is the essential firmity or limitation of the intellect. It is the first link in the chain of *pratiṣasamuṭpāda*.

The matter then stands as follows. There are roots of goodness in man as well as roots of evil which may be awakened to life and strength by proper methods. In view of the extremely flexible and changing nature of the self it can be radically worsened as well as bettered. It is neither a fixed amount of goodness nor of an invariably good quality. But in any case man has it within his power to alter his own nature. He is not fated to pursue evil even though one man's birth and environmental conditions make it harder for him to pursue goodness. There is an innate capacity in him rooted primarily in a kind of primordial purity of mind that can be developed to an almost unbelievable degree. Since the world is not wicked but is deluded by ignorance anybody may aspire to the supreme state of perfection if he makes the exertion.

Delusion is the key element. Dissipate man's ignorance and the basis for moral impurities will be destroyed. To truly know, in the Buddhist sense is automatically

productive of moral purity. Man needs an enlightenment of the mind rather than a change of heart. The Buddhism would protest against the over moralized sometimes vindictive conceptions of human moral depravity and the remedies for them. Human nature in all its weakness is to be gently illumined, not rigidly and violently coerced.

IV

What is the nature of that perfection which the Buddhist ethics seeks through self-development? The self's capability of Buddhahood presupposes an integrated spiritual character, while Buddhism considers the self as a momentary unreality. The tension arising from the dichotomous manner of considering the self should tell upon the actual practice of Buddhist ethics.

Buddhism proposes a two level approach to perfection. At the lower level is *Śīla* or morality. It refers to those external standards of behaviour that represent minimal Buddhist morality. The core of *Śīla* is the five Precepts which approximate the Judeo-Christian Ten Commandments and the Five Pillars of Islam in content and religious social function. The *Śīlas* serve as a basic moral code for the individual and his society and are primarily concerned with the prohibition of anti-social actions. If positively adopted as principles by an individual they make him a sober and responsible member of family and community groups.

It should be observed here that in Buddhism moral and ethical connote only the lowest and most primary level of self-development. Explicit ethical analysis in Buddhism is confined exclusively to matters of external behaviour and standards. The higher levels of attainment are spoken of in non-ethical or only implicitly ethical terms of psychic development with religious mystical overtones. The Buddhist often talks of rising above the merely ethical.

Above *Śīla* stands *samādhi* or the power of mental concentration. And above *samādhi* stands *prajñā* or insight and wisdom as the crown of the perfected life. The Perfect One is called the Enlightened One, a Buddha possessing *bodhi* rather than the Holy one. The point is that concentration of mind and insight may not be opposed to or exclusive of ethical goodness, they are somewhat other. It may be argued that ethical behaviour is not forsaken at the higher levels of *samādhi* and *prajñā* and that final perfection may in a sense be considered to be the inward ethical perfection of the saint. Yet the connotation of the notion of *Śīla* on the one hand and that of *samādhi* and *prajñā* on the other does reinforce the point of otherness between the two sets of concepts unless of course one considers them ethical in the wider and Buddhist sense of full self-development. This distinction is borne out by the structure and practice of the Buddhist discipline of life. The higher levels of *samādhi* and *prajñā* are difficult if not impossible of attainment by laymen. It is only the monk, as the rule who can expect to achieve these higher levels of the ascent to perfection. The rules of the Order are specifically designed to that end.

Let us consider the Buddhist approach to perfection on its higher levels and see if analogies with Western and Christian approaches could be drawn. It is possible to

say that the highly developed 'good' man in the Buddhist context becomes an inner directed person. He may be called an 'autonomous man who makes his decision not on the basis of inflexible principles or dogmatic rules, but from within his own free and intelligent perception of each situation that he confronts. We may think of Buddhist sainthood as similar to the higher Christian life. The fulfilling of the whole externalized apparatus of outward rules is turned into the inward desire to love God and man, the natural growth of goodness in the outward life is found to stem from the inward goodness of one's being. Functionally speaking Buddhist sainthood is like all other sainthood in its vision of the perfect life as a life of *spontaneous goodness*. It is one in which the good or right way of living is as natural as breathing itself, an integral part of the saint's being. The sharply moralistic struggle between good and bad motives, uncertainty about the ethical desirability of alternative courses of action, the personal inability to do the good that one recognizes as being good—all this is a matter of the past and lower levels of development. Without deliberate thought or consciously controlled will, the perfect man performs the good as a natural function of his purified self.

The very existence of this higher level produces a tension with respect to the lower level of ordinary living. To one on this latter level the saint may seem to be indifferent to the ordinary conventions or to be strangely uninterested in those ethical questions that concern the average man and his fellows most directly. This is a normal religious tension. But the Buddhist version of the perfect life complicates the situation further by its persistent note on the saint's complete transcendence of the moral order, or his transmuting those moral qualities which have previously characterized his life into something quite different. One practises loving kindness (*maitri*) then compassion (*karuna*) then rejoices in the joy of others (*mudita*), and finally as the highest expression of all these qualities achieves equanimity (*upeksa*) or emotional and intellectual neutrality. Or in another context there are morally good deeds and morally bad ones and these have fitting consequences in terms of character and destiny. But the perfect deed that brings one to liberation or full perfection, has no such results, either good or bad. The detached thought, word, or deed are inconsequential. Hence the highest life seems to be a complete escape from, or transcendence of, the ethical sphere. Merely moral practices will never bring a man to sainthood or Nirvāṇa.

The type of consciousness which is achieved at higher levels of self development, namely a *non individualized* consciousness is another complicating factor. The mark of full development or sainthood is the ability to universalize or generalise or even depersonalize such attitudes as compassion and loving kindness, both in quantity and quality. These blessed dispositions are to be experienced with no distinction at all, either intellectual or emotional between one's own self and any other self. The individual self of the saint, save as it is embodied in a separate body, knows no difference in feeling between own self and other self. Do we not have then a complete transcendence of the ethical at least in the usual sense in which a distinction between persons and mundane situations seems essential? Or is there here a kind of super morality that only appears to transcend the ordinary ethic of right and wrong by raising these terms to an absolute content and actually reflecting a transforming power upon the lower levels?

The Buddhist notion of the self is also an area of tension. The experiential realisation of momentary and atomistic nature of the self is held to be the ~~correct~~ man's highest attainment. Yet an implicit emphasis upon the active, unitary, enduring characteristics of the self is no less noticeable, even though it may usually be present only by implication. One is told to rely upon oneself for one's own salvation, however much this 'self' be explained in the conventional way. One learns to control oneself, one reflects one's mind or at least potential power of mind. One is told and lives under the control of sense-impressions, indeed as the Buddha claimed in Mark-White-man accounts. And finally even Nāgārjuna, that apparent end of all self, was criticised as "deathless".

How do these two aspects of the self relate to the two levels of spiritual life—the ethical striving for a better rebirth and the soteriological striving for Nirvāṇa? It might seem that the unitary dynamic aspect of self is that emphasised in the life of the ordinary active man busily engaged in the tasks of *saṃsāra*—movement and social betterment, while the non-self emphasis is to be to *adhi* the higher life of the monk who aspires to become a *śīla*. To an extent this is true. The ordinary man seldom questions the reality or permanence of his own self; he considers that he is a dynamic, integral person. But it is only after prolonged meditation that he can apprehend the truth of no self and become prepared to give up his attachment to self and its values.

Is there not a paradox here? For it is precisely in this 'higher' life of the realisation of the truth of no self and its detachment that the truly dynamic and unitive quality of the self appears. For here only does the self achieve liberation from the tormenting sense-world and become master in its own house, i.e. become integrated on super-temporal super-sensible basis. Here also it is able independently and freely to chart own course,—save alone the remaining bond of the fleshly physical embodiment. Only by the full realisation of the truth of its own non-existence does the self—or should we say the non-existent self?—become completely itself, i.e. *ātman*, or that which is fully self-controlled and not in any sense other-controlled.

This is the basic tension within Buddhist ethics, the tension between the 'positive' and negative views of selfhood.

V

We shall now place the twin dimensions of the Buddhist conception of the self in the context of Karma and rebirth. This content intensifies the two aspects of selfhood in their intrinsic quality and in their opposition to each other. The assumption of a series of lives does not change the quality of the self as a series of individualized moments always in flux, without permanent reality or character. This series is simply extended to infinitude in both directions from the present moment. What we call lives or existences become only "moments", as it were, in such an infinite perspective. By making the self life continuing through a multitude of lives of cumulative development, the whole concept of development gains vast depth and power. This wider context of

the self life becomes of great ethical importance, precisely because it does extend the temporal perspective to such immense proportions. The notions of Karma and rebirth introduce factors of a religious nature and of ultimate destiny into the context of self development.

The Karma rebirth doctrine is one of the best known. But a brief statement may be helpful. Existence or being at any level it says is a beginningless series of momentary status. The absolute beginnings of will to be, which expresses itself in craving or desire (tantra) remains a mystery so far as Buddhism is concerned. It must be remembered that Buddhism in the Hinayana tradition consistently rejects speculations with regard to absolute beginnings as being totally inconclusive and religiously unprofitable. Hence let us say as follows: the present observable process of momentary status of being both on the physical and the mental planes is all that can be known empirically. But by logical projection from the present, every present state must have had a previous state from which it sprang. And by the traditional records of the saints and Buddhas' memories of their own past states of existence we know that the process has been going on for many ages perhaps from infinity itself. But of any absolutely primordial beginning either of the chain of successive world orders or individual beings we can turn nothing.

For practical purposes Buddhism views the universe as eternal process in which worlds and individuals in them rise and pass away in endless succession and in infinite numbers. Every successive universe and every successive moment of reality in every universe delivers its full cargo of fact and meaning over to the rent moment, life or epoch. Hence present reality is the only reality. It is the fullness of reality the sum of all that has gone before—though some of the elements remain latent for long ages.

In this totality of momentary flux in process there is no discoverable central purpose or goal but only uniformities and tendencies. Existence does indeed take on certain uniform patterns causally conditioned and intimately interrelated and it is governed in great part by the Karmic quality of the beings. But generally speaking the constitutive elements in flux are more real than the totality of the process itself, and any meaning or value which is found in the cosmic process is only projected into it at various points by its constituent individuals. There is no metaphysical backing for moral values nor any great overall purpose by which man should be guided and to which he should conform his ways.

The question of *de novo* additions to process along the way is thus left unresolved. There appears to be a dilemma here. If the new element that a new moment adds comes into existence at that moment, then it is creation on the spot. This should be congenial to the Buddhist doctrine of free will. But it also would break into the uniformity of causal sequence which Buddhism also espouses. If all elements of all present moments have already existed then there is nothing new in any absolute sense or along the way. The iron law of causality is upheld but free will seems impossible and novelty a mystery.

Within the total flux processes we must distinguish special chains that are themselves continuously fluxing processes yet each an indissolubly joined linkage that

possesses an eternal individuality which is never crossed, confused, or blended with any other chain or process. These are sentient beings. Their destinies may criss cross, but they are (something like a tube or channel) hermetically sealed from interference by any other stream of being. However close or frequent the association of the 'same' selves might be, their Karmic individualities and destinies remain forever separate from each other.

Here is a curious paradox of extremes: then the 'self' is not an entity *per se*, but only a stream of energy or channel of force whose composition changes at every moment. Yet on the other hand there is an age long irrevocable individuality that no power, save the power of salvation in Nirvāṇa, can ever break. The series of moments or lives that has produced the present psycho-physical event called 'I' is more intimately tied together than any other series. There is an internal connection of the strongest sort which can come to remember its own past states and that can only be altered by its own inward self-caused action. In a word I have always been myself through countless ages.

What is it that passes on to another life? This is one of the great Buddhist intellectual puzzles that has been voluminously debated for centuries. The Buddhist answer as it be relevant to the ethical problem may be stated as under. It is *not* a soul or permanent self. Just as there is no permanent self which remains the same from moment to moment, or is behind or beyond the content of present consciousness, or exists in addition to the sum of one's present mental states, so also it is between successive *existences*. The dying of physical death is not qualitatively different from the perpetual dying which takes place at every moment in every individual. There is indeed continuity between states, but not continuing *identity*. Just as a flame (the 'same flame?') is passed on from candle to candle or the 'same vibration from tuning fork to tuning fork, so the 'self' which passes from life to life is a persisting impulsion that carries its own propulsive energy with it feeding on changing conditions as it goes.

This raises logical and metaphysical problems and seems to be an instance of such excessive addiction to negative terms, *anātmā* or no soul in this case, that difficulties are glossed over. The personal self may not be real entity in the ultimate sense yet its illusory form persists through countless births and deaths and the whole Buddhist effort is directed toward its salvation from itself. In the *Jātaka* tales the quarrelsome, generous, clever or envious person has been that same way a hundred births before, whether as man or animal. Thus mere personality producing energy seems to be a potential or virtual self whatever name is given to it that possesses memory, moral character, special talents, and personal characteristics all of which are passed on from life to life in at least potential form.

It is held that the personality producing energy is governed by the law of Karma. The law of Karma is that every action (mental, vocal or physical) or intention or tangible activity has its absolutely inevitable result in the ensuing moments or lives of the acting individual. Karma is part and parcel of the general pattern of causality reigning in the world order. It is the intrinsic tendency of each state to pass its essence on to an ensuing one. Karma represents a very special kind of causal order.

The evil deed brings evil, i.e. painful or unpleasant results and the good deed brings good, or pleasant results to the doer, in this life or in another future life. My present character, social situation, economic status and many psycho physical characteristics are the result of the moral quality of my past deeds. If one asks what are the moral standards by which Karma itself is governed in exacting its penalties and adding its blessings, the reply must be that they are those of basic Buddhist morality. Non-performance of the five precepts is punished by Karma with appropriate deformities and calamities. The Buddhist says that one is punished by one's sin rather than for it. A post canonical but quite orthodox statement with regard to the working of the law of Karma can be had in *The Questions of King Milinda*. It has its classical formulations in *Majjhima Nikāya* Sutta 135 and *Anguttara Nikāya* Sutta 197.

VI

Having thus sketched out the Karma rebirth context in which the human self functions we may go on to observe some of the specific ethical emphases and proportions that seem to result from this context.

The word 'merit' is one of the most ubiquitous words in Theravad Buddhism. Merit may be described as the favourable balance in one's Karmic account produced by past good deeds. It is the totality of one's accumulated or stored up goodness, which will manifest itself in good fortune of various kinds both in this life and lives to come. Pleasures, success, health, friendships, those surprising items of good fortune and happy rebirths are the direct consequences of meritorious deeds. It is the only coinage of any worth in paying one's passage to better existence in the future, and carrying him on toward sainthood.

One's merit is essentially one's own, i.e. belonging to that particular stream of Karmic force that has resulted in the present we and no one else's. Both responsibility for, and fruitage of merit rest squarely upon each individual in himself and by himself. One cannot share the basic result of one's merit or demerit.

Every action of every sort is rated in terms of its merit producing power. The whole realm of morality or *Sīla* is permeated with merit awareness. The standard way of praising the good deed is to call it meritorious and one may calculate the various grades of merit potential as between given types of given deeds. The quantification of moral worth creeps not only into more spiritual matter of religious exercises as the telling of beads, recitation of scripture, saying prayers, and even into the most inward of all Buddhist discipline—meditation but also into the language of hospitality as in Burma for example.

In some portions of the Pali Canon—the later ones of course—there occurs in the notion of merit sharing that qualify the seeming crassness of the doctrine of merit in the direction of greater altruism and spirituality. *Peta Vatthu* (*Minor Anthologies*) relate several instances of human beings sharing the merit of their good deeds especially almsgiving with the disembodied spirits. Every Buddhist meeting of the formal sort ends with a ceremony of merit sharing. (The congregation repeats a wish prayer that

the merit of gifts given and noble deeds done at the meeting should bless all living creatures—and call the earth to witness this sharing Likewise the symbolism of the struck gong is the sending out of waves of goodwill and benevolence to all creatures from the temple or place of worship)

Does one's merit get really lost by the sharing of it ? It is held that the *total* quantity of merit in the Universe is thus increased Buddhaghosa the fifth-century commentator of Sri Lanka, has likened merit sharing to the lighting of a thousand unlighted lamps from an already lighted one The light of the original lamp (merit sharer) is not lessened thereby, the total amount of light in the world is greater It may even be that the merit of the *sharer* is actually increased by each sharing

But there are limits of merit sharing Animals and those in purgatories cannot be helped to a shortening of their suffering by such means Nor can one *essentially* alter the Karmic destiny or nature of another so it completely is one of the products of his own deeds Yet merit sharing is in deep harmony with a fundamental Buddhist hope of achieving higher and higher states of more and more Universal goodwill, at whose maximum level the saint extends absolute goodwill to absolutely all beings

It is sometimes stressed that the best quality of merit can be gained only by truly unselfish ends dedicating the meritorious deed to the attainment of Nirvāna rather than securing better rebirth for oneself But this seems more in a kind of circle comes back in the end to oneself and one's own benefit He may observe that there is no doubt about the effectiveness of those deeds done for the specific purpose of achieving a more fortunate rebirth This is an axiomatic implication of the law of Karma

Buddhism tends always to temper human lust for even the deva worlds let one have merely more fortunate human births It points out that the desire for sensual gratification is impossible of satisfaction In one of *Jātaka* tales we are told that even though one lives for millions of years as one of the highest gods one can never satisfy one's desires Desires increase in direct ratio to one's powers Secondly, even such glorious careers end at last One's good Karma or merit exhausted one comes down to human or animal form with a thud There is then the further consideration that Nirvana, which is the only *final cure for existential misery* (this includes the so called bliss of the deva worlds),— cannot be reached by those who are seeking for more fortunate rebirths anywhere in the realm of individualized existence

Is there not a built in contradiction in trying to accommodate Nirvāna in the Karma rebirth context ? The hope of happy rebirths is held up as the proper motivation for keeping the Five Precepts and saying as well that the practice of moralities does not constitute the ultimate goal One might say of course that the earth bound layman of the ordinary sort must be encouraged to even the minimal moral practices by whatever means Rebirth in *spiritually better spheres* is not the ultimate goal yet efforts of an ethical nature to achieve such rebirth contribute in the end to progress toward Nirvāna itself by enlarging one's spiritual capacities and providing better opportunities for more spiritual living Nirvāna is so remote for the generality of men that some nearer and warmer hope must be found to *start them on the Noble Path*

Mrs Rhys Davids has interpreted 'merit as moral worthiness. In this context to gain merit means to become increasingly more worthy, to gain more and more spiritual capacity which will enable one to achieve sainthood in the end. This is implicit in the notion of merit. The benevolent attitude of the saint in which loving kindness and compassion are shared universally and indiscriminately with all beings is the long run goal of even the smallest generous or loving deed. Buddhism has always maintained that one is incapable of helping another until oneself has been helped i.e. has gained abundant good character through abundant merit. And the better a person becomes, i.e. the more saintly, the more he can share his goodness with others.

भारतीय सस्कृति : जैन अवदान

डा० नेमीचन्द जन

सम्यक्ता का उदयास्त सम्भव है, किंतु सस्कृति—वह तो एक अटूट धारा है अजण्ड प्रवाह, उसका विकास सम्भव है उदयास्त असम्भव। भारतीय सस्कृति की स्थिति भी यही है। वह एक अतल महाणव है, जिसमें नाना सस्कृति धाराएँ—यहाँ से, वहाँ से—किस्त दर किस्त आयी है और पूरी तरह घुलमिल गयी है। वस्तुतः वह एक ऐसा धोल है जिसकी अस्मिता अब सम्पूर्णतः स्थापित हो गयी है।

बहुत पहले भारत में दो सस्कृति सरिताएँ समानांतर प्रवाहित थीं बौद्ध रही थी, बौद्धता रही पूरी रवानगी पर काफी लम्बे समय तक। दोनों तब थी दोनों आज हैं और निरापद, अक्षुण्ण हैं। ये थी/हैं—वैदिक धर्मण (इनके अलावा और भी हैं किंतु लेख के लिए उनका उल्लेख प्रयोजनीय नहीं है)। वैदिक सस्कृति की अपनी विशेषताएँ थी (सम्भव है वह आरम्भ में लोकोन्मुख रही हो और कालांतर में विशिष्टजनों-मुख हो गयी हो किन्तु यह एक ऐतिहासिक तथ्य है कि धर्मण सस्कृति का आविर्भाव सबहाराण्यत चेतना में से हुआ और वह फीकी)। इस सस्कृति को जातपात, छुआछूत, भाषा भूगोल का कोई आप्रह्व नहीं था। इसने सदैव प्रतिपाद्य पर ध्यान दिया माध्यम पर इसका कभी ध्यान नहीं गया। ध्यान रहा मात्र यह कि माध्यम कोई हो उसमें से जीवन का सम्यक्त्व प्रकट होना चाहिये, इस तरह इस सस्कृति ने सम्प्रेषण की अपेक्षा सम्प्रेषित को अधिक महत्व दिया, उसने माना कि जो भी कहा जाए, वह उन तक अवश्य पहुँचे, जिनके लिए वस्तुतः वह मयोजित है।

यही कारण है कि धर्मण सस्कृति की एक प्रमुख धारा जनधर्म/दशन ने लोकजीवन का आध्याय लिया लोकभाषा और लोक वस्त्राण को सामने रखा और उन लोगों के लिए उसने धर्म/दशन की राहें खोलनी शुरू की, जो दलित पतित दमित उपेक्षित थे। ऐसे लोगों का धर्म के द्वारा प्रायः शापण हुआ जाता था कह किया जाता था, इसीलिए जब सस्कृत का एकछत्र साम्राज्य था और लोकभाषाएँ निपट उपेक्षित थीं, तब धर्मणसस्कृति की मनीषियों ने लोकभाषाओं का विचारामिष्यवित का माध्यम बनाया। अथ मागधी प्राकृत पालि, अपभ्रंश अवहट्ठ, हिन्दी इत्यादि जो भी भाषाएँ उसके सामने आयी उसने उनका पूरे बल से उपयोग किया और लोक जीवन को एक नवोत्थान दिया। ऐसा नहीं है कि जनवाच्य सस्कृत से अपरिचित थे उसमें भी उन्होंने लिखा किन्तु आम आदमी के लिए उहोंने अपनी समकालीन आचलिक भाषा का ही उपयोग किया। असल में जन धर्म/दशन ने किसी एक भाषा को कभी अपना प्रिय पात्र नहीं बनाया अपितु जो भाषा उसे मिलती गयी वह उसमें ही अपनी बात कहता चला गया।

जैन धर्म का सबसे प्रमुख योगदान है—चिंतन में ओग्राय। जन मनीषियों ने अपने समकालीनों को बाहर किसी बचारिक टक्कराव के समझने का मफल प्रयत्न किया। दुराग्रह को तो उहोंने जल अपने चक्रकोश से ही हटा दिया। अनेकाने और स्याद्वाद जल मृज्जतधर्मी शब्दों को समझन का प्रयत्न जब

करते हैं तब यह तथ्य बिलकुल स्पष्ट हो जाता है। श्रमणसंस्कृति ने एक ही जनभाषा को जन से सम्वाद बनाने के लिए अपनाया दूसरे जगन सम्भावनाओं को एक पल के लिए भी नहीं नकारा। असल में, अनेकान सम्भावनाओं का शास्त्र है। उसका प्रतिपाद है कि कोई भी वस्तु कभी एकमुखी/एकआयी नहीं है, वह बहुमुखी और नाना आयायी है, किन्तु जो भाषाएँ/शब्द हमारी जेब में हैं उनकी स्पष्ट हदें हैं, वे एक समय में कभी वस्तु की सम्पूर्णता का कथन नहीं कर सकते। उनकी अपनी निबन्धताएँ हैं। वे एक समय में किसी वस्तु का एक आयाम ही मोल सकते हैं, स्वभावतः, शेष आयाम बच रहते हैं। इस तरह जो आयाम कथन से छूट जाते हैं, उनके अस्तित्व को हम नकार नहीं सकते। स्याद्वाद में 'स्यात्' का प्रयोग इसी उद्देश्य से हुआ है। लोग 'स्यात्' का प्रायः गलत अर्थ कर जाते हैं। वे इसे फारसी विशेषण का पर्याय मान लेते हैं, किन्तु यह भ्रम है चीजों का बिना समझे ग्रहण किया जाना है। यहाँ 'स्यात्' का अर्थ है, जो कुछ कहा गया है वह एक दृष्टि से/एक परिस्थिति में कहा गया है अभी बहुत कुछ कहने से छूट गया है। जो/जितना हम अनुभव करते हैं, वह उतना/सब हम भाषा के द्वारा कह नहीं पाते, इसलिए 'स्यात्' निपात का उपयोग करते हैं। वस्तुतः हम मात्र सम्बन्धों का कथन कर पाते हैं निरपेक्ष कथन कभी सम्भव ही नहीं है। हजार तरह मारने पर भी सारी सम्भावनाएँ एकबारगी चुकायी नहीं जा सकती हरबार हासिये में कुछ-न कुछ बच ही रहता है। इस तरह जनदशन ने वस्तु को समझने के लिए एक चिंतन पद्धति आविष्कृत की और कहा कि वस्तु को उसके समस्त आयामों में खोजो/जानो, समझो/टटाला, किसी एक छोर को अंतिम मान लेना ठीक नहीं है, क्योंकि भाषा के माध्यम से कभी कोई अंतिम कथन नहीं हो सकता, अनुभव के स्तर पर ही वह हो सकता है, किन्तु अनुभव का शत प्रतिशत कथन भाषा युगपत् कर नहीं सकती। इस समस्या का समाधान जनदशन / 'याय ने अनेकात्', स्याद्वाद के द्वारा किया। अनेकात् मानता है कि वस्तु बहुआयामी है और स्याद्वाद बताता है कि उसका एक ही समय में सम्पूर्ण कथन संभव नहीं है।

महत्त्वपूर्ण यह है कि जैन याय ने अपनी इस सहिष्णुतापूर्ण/युक्तिपुक्त चिंतन प्रक्रिया का प्रतिपादन तब किया, जब लोग अपने मत को प्रायः अंतिम कह रहे थे। उनका कथन था कि जो भी कहा जा रहा है उसके पूर्वापर कोई सम्भावना शेष नहीं है। जैनदशन ने स्पष्ट जाना और कहा कि उत्पादव्ययप्रौढ्ययुक्त सत्—उपाद, व्यय तथापि प्रौढ्य से युक्त जो है वही सत् है, यानी रूप/पर्याय की दृष्टि से तो कोई चीज बनती मिटती है, किन्तु द्रव्य दृष्टि से उसका प्रौढ्य अभी सतरे में नहीं पड़ता। सोने से नाना आभरण बार-बार बनते हैं, किन्तु सोना जहाँ का वहाँ बना रहा है। वण से नाना शब्द/वाक्य बनते हैं, किन्तु वण ज्यों-का-त्यों बना रहता है बना रह सकता है। रूप/आकार जनमते/मरते हैं, रूपवान् अथापूर्व बना रहता है। इस तथ्य को हृदयगत करते ही वही समस्याओं का स्वतः समाधान हो जाता है। स्याद्वाद के मात अर्थ हैं, जिनके द्वारा वस्तु का कथन होता है, उसके अविनश्य की व्याख्या होती है/की जा सकती है। यह वस्तु स्वरूप को उसकी गहराई में पकड़ने की पद्धति है, इसमें सद्वात्म्यता के लिए कोई गुंजाइश नहीं है।

ऐसे उत्पन्न शणो में जब शब्द बहुत विस्फोटक हो गया था और उसका एक क्रूर/हिंसक बीजार की तरह इस्तेमाल किया जाने लगा था, जनधर्म ने इस स्वल्प/निर्भीक, उदार/साम्यक चिंतन-पद्धति पर बल दिया और पश्चात् एक वैचारिक जनतंत्र की स्थापना को प्रतिष्ठित किया। विचार-जगत् में एक सकलगत सहिष्णुता को स्थापित करने का अर्थ जनधर्म को है। अनाग्रह व साध जिमी तथ्य को सुनना और बिना किसी पक्षपात व उस तक की कसौटी पर भाषा की विचलताओं और सीमाओं को जानते हुए-वहिलाने/ममझने का प्रयत्न करना जनधर्म की तत्वातीन समझनीय भी—छूटन बड़ी विमलता है। एक ही उसमें मुगम-मुबोध जनभाषा की

-याय/दशन का माध्यम माना/बनाया, दूसरे उसने किसी गंभीर सभावना से इनकार नहीं किया, उसने माना कि सामने जो है वह भी किसी एक अपेक्षा/दृष्टि से सही हो सकता है, अतः उसे भी समझा जाना चाहिए। जनघम/दशन के इस अवदान का सही मूल्यांकन यह होगा कि ऐसे समय में जब कि व्यक्ति का सम्मान/अस्तित्व लगभग समाप्त प्रायः था, जैनधर्म ने उस सम्मान की वापसी की और व्यक्ति की स्वतन्त्रताओं को आवशस्त किया। आत्मस्वातन्त्र्य या वस्तुस्वातन्त्र्य बोध जैनदशन की भारतीय संस्कृति को सबसे बड़ी देन है।

जो जब हम अतीत में सुदूर तक जाँच पसारत हैं तब देखते हैं कि जैन मनीषियों ने मात्र एक ही क्षेत्र में नहीं बरतते अनेक क्षेत्रों में महत्त्वपूर्ण कार्य किया और अपनी प्रखर मनीषा के माध्यम से नवकीर्तिमान स्थापित किये। भारतीय भाषाओं, कला और शिल्प, न्याय और दशन, पुरातत्त्व और इतिहास, चिन्तन और बहस, नीति और सदाचार, विश्वबन्धुत्व और विश्वसाहित्य, लिपि और लेखन-कला, चिकित्सा और आयुर्वेद, ज्योतिष और सामुद्रिक, तन्त्र और मन्त्र, गणित और विज्ञान, भूगोल, व्यापार और उद्योग पत्र-पत्रिकाओं, राजनीति, व्यवस्था-उत्थान, राष्ट्रीयता आदि अनेक क्षेत्रों में जैनधर्म ने अपनी अपूर्व भूमिका का निर्वहण किया है।

इन सब पर संक्षेप में विचार करने से पूर्व हम यह बहुत स्पष्ट कर देना चाहते हैं कि जनाचार्यों ने जिस भी क्षेत्र में जो भी किया है, उसके सन्दर्भ में उसने कभी किसी हिंसा दुराचरण, क्रूरता इत्यादि का प्रयोग नहीं किया है, सबत्र उसका दृष्टिकोण अहिंसक/रचनात्मक रहा है। वस्तुतः जनाचार्यों की भावना सदा बहुत पवित्र रही और इसीलिए तत्र जसे क्षेत्र में भी उ होने समय, धीरे, और अहिंसा का पूणतः पालन किया। जो लोग तत्र की सरचना को जानते हैं वे साफ ही कहेंगे कि तत्र जगत में सुरासुन्दरी से बच कर चलना कदापि सम्भव नहीं है। वह मूर्खता का एक साधन माना गया है किन्तु सारा भेद जीवन-धौती का है, इसीलिए जैन मनीषियों ने तत्र का कम-से कम तथा यत्र मन्त्र का अधिक उपयोग किया है। यही स्थिति आयुर्वेद-जगत की है। कहा जाता है कि भारत की प्रायः पर भगवान् आदिनाथ ने तन को स्वस्थ/सक्षम बनाये रखने के उपायों का वर्णन किया था। आयुर्वेदवेत्ता जैनाचार्यों ने वनस्पति जगत् पर निर्भर रहकर इसका विकास किया है। इस क्षेत्र में भी अहिंसा और अध्यात्म को सर्वोपरि रखा गया और प्राणिमात्र के कल्याण के लिए जो भी संभव हुआ किया गया।

भारतीय साहित्य को समृद्ध करने में जनाचार्यों का अपूर्व योगदान रहा है। संस्कृत, प्राकृत, अथ मागधी अपभ्रंश तथा आधुनिक भारतीय आय/आर्यन्तर भाषाओं की समृद्धि में उसकी उल्लेखनीय भूमिका रही है। राजस्थानी, गुजराती, मराठी, हिंदी इत्यादि भारतीय भाषाओं में आज जो भी उपलब्ध है, उसका एक नगण्य प्रतिशत ही अभी प्रकाश में लाया जा सका है शेष शास्त्र पाण्डित्यों की ठण्डी फस पर अधकार में सोया पड़ा है। कितनी हस्तलिखित प्रतियाँ/पाण्डुलिपियाँ आज पाठाचोचन, संपादन, प्रकाशन की प्रतीक्षा कर रही हैं इसका ठीक ठीक अनुमान भी हम नहीं कर सकते। निर्विवाद है कि हिंदी की संपूर्ण विकास-कथा प्राकृत/अपभ्रंश से जुड़ी हुई है। जनाचार्यों ने जो भी रचनाएँ की हैं, उनके अध्ययन से ही हिंदी भाषा के विलुप्त विकास सूत्रों को खूँटा जा सकता है।

इस दृष्टि से जसे जसे/जितना जिनना काम होता जा रहा है, वसे वस/उतनी उतनी नयी सामग्री सामने आती जा रही है। रिटर्नमिचरिड (स्वयम्भू ७९.० ई०) से लेकर प० सदासुखलाल कासलीवाल की विविध भाषा टीकात्रा (१८४९-१८६४ ई०) तक विपुल साहित्य हमारे सामने है। प्राकृत साहित्य का तो कोई ओर घोर नहीं है, वह अकूत है। अपभ्रंश साहित्य की भी यही स्थिति है। आज भी प्रायः समस्त साहित्य विद्याओं में जनसाधु लिखते हैं। लेख के कलेवर को देखते यहाँ कोई विस्तृत सर्वेक्षण देना संभव

नहीं है किन्तु यह निर्विवाद है कि जैनाचार्यों ने भारतीय साहित्य को समृद्ध किया है और इतना दिया है कि जिसका कोई हिसाब नहीं है। अभी इस सब/सारे वास्तुनिष्ठ मूल्यांकन सप है।

आर्येतर भाषाओं में इन्डो-आर्य भाषाएँ आती हैं। कर्नाटक में कन्नड, तमिलनाडु में तमिल, आ प्र म तेलुगू और केरल में मलयालम भाषाएँ प्रयुक्त हैं। इनमें से कन्नड और तमिल में जो साहित्य उपलब्ध है उसका एक बड़ा प्रतिशत जैनाचार्यों की दन है। अत्युक्ति नहीं होगी यदि हम वहाँ कि तमिल/कन्नड भाषा/साहित्य का अध्ययन हम यदि करना चाहें तो यह सभन ही नहीं है कि जैनाचार्यों को अनदली करें। उनकी कलम का गहन अध्ययन अपरिहार्य है।

यदि हम भारतीय आर्यभाषाओं के धर्मिक विचार का अध्ययन करना चाहें तो भी वह जन साहित्य के अध्ययन के बिना सम्भव नहीं है। अभी तो प्राचीन और मध्यकालीन भाषाओं के विचार का व्युत्पत्तिपरक अध्ययन भलीभाँति नहीं हुआ है, किन्तु इस आर विद्वानों का ध्यान गभीरतापूर्वक जाता है तो यह असंदिग्ध है कि तत्पुगीन जैन साहित्य का गहन अध्ययन अनुसंधान कि बिना बसा करना सम्भव असंभव ही होगा। लेखक का विश्वास है कि आज भी जैन साहित्य के गहन अनुशीलन के माध्यम से भारतीय आर्य भाषाओं के ढाँचे का बानिज्य मूल्यांकन सम्भव है। सर्वोत्तम उच्च स्थिति यह है कि जनाचार्य सारे देश में पैदल विचरण करते रहे हैं। उन्होंने व्यापक देशाटन द्वारा यहाँ के लोकजीवन के निकट से देखा है/था। इसलिए उनकी कृतियाँ न केवल भाषिक दृष्टि से अपितु सांस्कृतिक/सामाजिक दृष्टि से भी बहुमूल्य राष्ट्रीय दस्तावेज हैं। हिन्दी के व्युत्पत्तिमूलक अध्ययन की भी जैने गुरुत्वांकी प्राज्ञ/अपज्ञ श अध्ययन के माध्यम से मुलभायी जा सकती है, क्योंकि बोलचाल का जो रूप जनाचार्यों की रचनाओं में सहज हो सुलभ है वह अन्य दुर्लभ है। जनाचार्यों की फिर वे चाहें किसी भी युग के रहे हो सबम बड़ी विशेषता यह है कि वे बिना किसी कुराव/पसपाव/सर्कोब के सपकालीन भाषा और साहित्य विधाओं का उपयोग करते रहे, इसलिए उनकी सारी कृतियाँ उतने ही महत्व की आज हैं, जितना कोई रेकार्डिंग मशीनियल हो सकती है। कुल म हम कहें कि ५०० ई० पू० से १५०० ई० तक के भाषा/साहित्य विकास का अध्ययन इसी पीठिका पर होना चाहिये। यह सब दृष्टि होगी कि कोई अध्येता इसलिए इस बहुमूल्य सामग्री का छोड़ दे कि इसका सब कुछ किसी धर्म से है। अध्ययन अनुसंधान के क्षेत्र में धर्म, संप्रदाय, राजनीति इत्यादि द्वितीयक महत्व के होते हैं।

लिपि और लेखन कला की दृष्टि से भी जन साहित्य महत्वपूर्ण है। कहा जाता है कि प्रथम तीयकर भगवान् ऋषभनाथ के १०० पुत्र और २ पुत्रियाँ थी। इनमें भरत प्रथम चक्रवर्ती हुए वे ज्येष्ठ थे। उनके नाम पर ही भारत का नाम भारत हुआ। बाहुबली छोटे थे उन्होंने युद्धशास्त्र को नया मोड़ दिया जिसका अभी समीचीन मूल्यांकन नहीं हुआ है। वस्तुतः उन्होंने मानव-विकास के आदिमाल में ही युद्धरहित समाज रचना को प्रवर्तित किया और प्रतिपादित किया कि युद्ध प्रायः 'यत्नितगत' होते हैं अतः उन्हें व्यक्ति तक ही सीमित रखा जाए, व्यापक नरसंहार का कारण न बनने दिया जाए। भरत बाहुबली युद्ध की कथा वस्तुतः एक ऐसे रचनाधर्मि समाज रचना की कथा है जो मनुष्य की मनोपा को गौरवान्वित करती है और युद्ध को एक ऐसे रचनाधर्मि समाज रचना की कथा है जो मनुष्य की मनोपा को भी पुत्रियाँ थी। भगवान् ने ब्राह्मणों को अन्न और सुन्दरी को अन्न दिये। इस तरह कमभूमि के ब्राह्मण म ही मनुजता ने आँस खोलत न खोलत लिपि और अक्षराणां प्राप्त किये। वैसे सारा जन साहित्य सदियों तक मृत रहत, किन्तु ऐसा सन्ने समय तक सम्भव नहीं था। मनुष्य की स्मृति शीघ्र होने लगी थी। आचार्य लगातार चिंतित थे अतः लेखन कला का जन्म हुआ। लेखन कला को लेकर जो सामग्री उपलब्ध है उससे पता चलता है कि जैनाचार्यों ने ताडपत्रों के आकार, उनके लेखन योग्य तयार करने की

विधि, अमिट स्थायी बनाने की रीति, प्रायो के आकार प्रचार इत्यादि के सत्र घ म एक सुसमृद्ध शब्दावली का विकास कर लिया था। 'स्वात' के लिए लिप्यासन, विद्यासन जैसे शब्दों का प्रयोग काफी साधक लगता है। पुस्तकों के प्रकार भ गडो कच्छपो मुष्टि सपुटफलक छेपाटी आदि थे। मुष्टि (मुठ्ठी में आने योग्य) पाकेटबुक जैसा ही कोई आकार रहा होगा। जिस तरह आज मुद्रण के सदन भ प्रक-संशोधन का एक शास्त्र विकसित हो गया है, उसी प्रकार मध्यकाल तक हस्तलिखित शास्त्र/प्रायो के वाचन/संशोधन का भी एक संपूर्ण/समय शास्त्र विकसित हो गया था। लहिये (लिपिकर/पाण्डुलिपिकार) को वणशास्त्र की दृष्टि से इस शास्त्र का अध्ययन करना होता था। अच्छे प्रशिक्षित लहिये कठिनाई स हो मिलते थे। लहिये को न केवल लिपिगान होता था बरन वह चित्रकला भी जानता था। प्रायः छिद्र के चारों ओर जो स्थान छोड़ा जाता था, उसे कला की दृष्टि से प्रायः नयनाभिराम बना लिया जाता था। लेखन-कला और सौंदर्यशास्त्र गलबहियां भ चल रहे थे। लेखन को प्रामाणिक निर्दोष और संपूर्ण बनाने का प्रयत्न जैनाचार्यों ने किया था।

ज्यातिष और तत्र म त्र के क्षेत्र भी जनाचार्यों की दृष्टि से नहीं छूटे। जन तत्र आद्यत अहिंसक और सदाचारमूलक हैं। वहाँ मासाहार, सुरापान सुन्दरीसेवन इत्यादि के लिए कोई स्थान नहीं है। तत्र का जा सामान्य दावा है, वह इसीलिए जैनाचार्यों को रास नहीं आया कि वह लोकजीवन के सामान्य शील और सदाचार का उत्थपन करता है। तत्र का माग, वस्तुतः सभोग से समाधि का भाग है और जन तत्र समय/सम्यक्चारित्र के बिना एक पग भी आगे नहीं बढ़ सकता, यही कारण है कि जैन तत्र यत्र तक ही सीमित रह गया। जन भाण्डारो भ कई यत्र मिलते हैं जिनमें ओम, अक, चक्र, त्रिकोण, चतुष्कोण स्वस्तिक इत्यादि की आकृतियाँ हैं। बीजाक्षरों का भी उपयोग हुआ है, किंतु यह सब समय है और जैनाचार के मूलभूत सिद्धांतों के अनुरूप है।

जनाचार तत्रविद्या के सब घ म जानते महन थे, किंतु इस सबकी जनाचार के साथ कोई स्पष्ट समिति नहीं थी, इसीलिए इस विद्या का समीचीन विकास नहीं हुआ। असल में जैन तत्र का मूलाधार साधकता है। मल्लिपेण (११वीं सदी) के 'भरवपन्भावसीकल्प' तथा 'विद्यानुशासन' इस दृष्टि से महत्वपूर्ण हैं। इस सदन भ बज्रस्वामी, पादलिप्तिमूरि आदि के नाम भी उल्लेख हैं।

जहां तत्र म त्रशास्त्र का प्रश्न है, जैनाचार्यों ने इस क्षेत्र में अच्छा कार्य किया है। महामात्र णमोकार को लेकर जो भी लिखा गया है, उससे इस तथ्य का पता चलता है कि जनाचार्यों की बीजाक्षर-विज्ञान ध्वनिशास्त्र, वण विज्ञान आदृति विज्ञान इत्यादि का गहन ज्ञान था। णमोकार की रहस्यभूमियों को स्पष्ट करते हुए जनाचार्यों ने योग/ध्यान से संबंधित शास्त्रों को भी समृद्ध किया है। आचार्य गुणधर का 'पानाणव' इस दृष्टि से एक उत्तेजनीय कृति है। जन यत्रों की सर्वोपरि विशेषता यह है कि उनका प्रयोजन लौकिक न होकर अलौकिक है। सारे मत्र आत्मिक शक्तियों का उदघाटन के लिए ही संपाजित हैं। इन मत्रों में किसी व्यक्ति का कोई महत्व नहीं है। णमोकार महामात्र म न कोई जाति है, न पति, मात्र गुणोपासना है। इस तरह जन मत्रों की सबभ बड़ी विशेषता है अधविश्वासा को उन्मूलित/पराजित करना और लोक/व्यक्ति-जीवन को आत्मोपध्यान की दिशा में प्रवृत्त करना। जन मत्र स्मरण रहे कभी भी अ यत्र नहीं साधे जाते, उनकी साधना भूमि व्यक्ति स्वयं होता है। शरीर को खोजना और उस आत्मोपधान का समय जासन बनाना मत्रों का प्रमुख प्रयोजन माना गया है।

जनाचार्यों ने केवल शरीर को जाना ही ऐसा नहीं है, उन्होंने मृष्टि-रचना का समझन का प्रयत्न किया है। उनका प्रतिपादन है कि मृष्टि अनादि-अनंत है, इसका कोई रचयिता नहीं है। इसके निमाता द्रव्य ६ हैं जो व पृथगल, धम अधम, आकाश काल। उक्त द्रव्य जहां तक गहनशील हैं वहां तक

लोकाकाश और खोप अलोकाकाश हैं। जीव लोकाग्र तक जा सकता है। जीव और पुद्गल का स्वेप ससार बनाता है। मूलतः दोनो जुदा हैं किन्तु एक दीक्ष पडते हैं देह क रूप में। दोनो की सत्ताए स्वतन्त्र हैं। इनम से कोई एक दूसरे में रूपांतरित नहीं हो सनता। यदि कोई यह कहता है कि जीव पुद्गल और पुद्गल जीव हो सकता है तो वह सृष्टि-रचना के मूलतत्त्वा को नकारता है। द्रव्य अविनाशक हैं, उनके रूपाकार बदलते हैं, भीलकता ध्रुव रहती है। जीव स्वतन्त्र है। वह किसी विधाता की कृति नहीं है और न ही वह किसी सृष्टिकर्ता के प्रति उत्तरदायी ही है। वह स्वाधीन है और अपनी तमाम हसियतो में अपने प्रति ही जवाबदेह है। जब तक ससार में वह है, तब तक स्वयं भाकता और कर्ता है मुक्त होने के बान वह द्रष्टा है वीतराग, अनासन्न। उसे दीक्ष पडता है सबकुछ युगपत् किन्तु वह देखता नहीं है।

वस्तु का स्वभाव ही धम है। वस्तु पूणतः स्वतन्त्र है। धम गति और जधम स्थिति मूचक सार है। आकाश यह है जो जीव, पदगन्, धम अधम और काल को अवकाश देता है। काल परि वतनमूचक द्रव्य है। जीव पुद्गल के वय मोस की कथा जन माधना की सपूण कथा है। सृष्टि रचना पर विचार करते हुए जैनाचार्यों ने भूगाल पर भी अपने विचार व्यक्त किये हैं। जैन भूगोल कितना माय/अमाय है इनकी मनुष्टिता जसभव है, किन्तु यह निश्चित है कि जनाचार्यों ने इस पर ज्योतिषिक और गणितीय दृष्टि से भी विचार किया है। जमसिद्धात और जयातिपसवधी विषया पर जैनाचार्यों ने गणितीय दृष्टि से प्रामाणिक प्रकाश डाला है। यतिवयम की अद्वितीय इति तिलोपपणति और वीरसेनाचार्य की धक्ला टीका, नैमिचन्द्राचार्य का 'योमटसार' और महावीरराय का 'गणितसार' इस सधम में उल्लेखनीय हैं। प्रो० लक्ष्मीचन्द्र जन ने जैनगणित पर जो बहुमूल्य शोधकाय किया है उससे सूचना मिलती है कि जनगणित अनतसाया पर आधारित था और आज के गणित से हा सौ साल आगे था। जमसिद्धात को लेकर जो गणितीय समाधान जनाचार्यों ने रखे हैं वे इतने बानिक और अकाट्य हैं कि भारतीय गणित को विश्वव्यक्तित्व प्रदान करते हैं। जन ज्योतिष के विकास का प्रामाणिक सूत्र हम ५० ई० पू० से उपलब्ध होता है।

सृष्टि-रचना को लेकर कालचक्र पर भी विचार किया गया है। यहा कालद्रव्य और कालचक्र एक नहीं हैं। कालचक्र से आकाश विकासम स है। माना है कि कालचक्र के बारह आरे हैं जिनम से छह अवसपिणी के हैं और छह उत्सपिणी के। अवसपिणी के छह भेद हैं—सुपमसुपमा सुपमा अतिदुपमा सुपमसुपमा सुपमसुपमा सुपमा अतिसुपमा। जिस काल में जीवो की आयु, देह की ऊँचाई और विभूति आदि में उत्तरोत्तर वट्टि हो वह उत्सपिणी कहलाता है और जिसम उत्तरोत्तर हास हाता हो वह अवसपिणी कहलाता है। यह बानचक्र अरुक्त घूमता रहता है। कुलकरो और तीयकरो की परप राए आती है और अपनी अपनी भूमिकाए निभाती हैं। नाभिराय जो हमारी पट्टचम हैं रोदहवें वम का सदेश दिया उ हैं अति कृपि, मसि से लस किया। इस तरह कालचक्र मान कोई पौराणिक विवरण नहीं है उसरा मनुष्य के सांस्कृतिक सामाजिक और जविक विकास से सीधा सम्बध है। जैनाचार्य म सम्पाशन, सम्पग्यान और सम्पवचारित्र के महत्व का प्रतिपादन हुआ है। इव यथी को योगमाग कहा गया है। सर्वव्याप्य म सर्वप्रथम सूत्र है—सम्पग्यानानाचारित्राणि मोसमाय। दान धन्य, पान पुत्र/वक और चारित्र त्रिया/आचरण तत्त्व है। धन्य के बिना पान और ज्ञान के बिना चारित्र क्रमशः अध और पयु है। दान पान और चारित्र शब्दा क पूव सम्पक विषयण प्रयुक्त है,

जिसका अर्थ है कि यह सारी प्रक्रिया भेदविज्ञान से जुड़ी हुई है। भेदविज्ञान क्या है? वह विज्ञान जिसके द्वारा आत्मा आत्मा है और शरीर शरीर इसे स्पष्टतः जाना/समझा जाता है, भेदविज्ञान है। भेदविज्ञान जन तप का मेषण्ड है। जो यज्ञादि उपवास/एकासन भेदविज्ञान से होते होते हैं उनका कोई अर्थ नहीं होता। वे लगभग पापाण पतित हो रहे हैं।

हम ऊपर कह आये हैं कि जनधर्म की शरीर रचना (एनाटॉमी) में ऋषिवाद और रुढ़ियों का कोई स्थान नहीं है, अतः हम यहाँ स्पष्ट कहना चाहेंगे कि ऐसा सारा कमकाण्ड जो भेदविज्ञान की भूमिका/आधारभूमि पर स्थित नहीं है जनधर्म में अस्वीकृत है। जैनाचार का केन्द्रित इस पायबन्ध की चरम सिद्धि है कि आत्मा आत्मा है, देह देह, दोनों श्लिष्ट लगते हैं, तथापि स्वतन्त्र हैं और इन्हें विश्लिष्ट करना ही जना का मोक्षमार्ग है।

जनागम में धर्म शब्द दो अर्थों में प्रयुक्त है। धर्मद्रव्य का अर्थ गति है अधर्म का स्थिति। वस्तु के स्वभाव को भी धर्म कहा गया है। क्षमादि आत्मा के स्वभाव हैं अतः इन्हें भी धर्म कहा गया है। क्षमादि दस धर्म हैं (भ्रमा, मादव, आजव, शौच, सयम, तप त्याग, आर्कचय, ब्रह्मचय)। इन सबके पूर्व उत्तम विशेषण का प्रयोग हुआ है। इससे यह स्पष्ट हुआ कि जैनाचार में सम्यक्त्व उत्तमता को सर्वोपरि माना गया है। इसी तरह के पांच तत्त्व हैं—अहिंसा सत्य, अचोय अपरिग्रह, ब्रह्मचय। आत्मक जैन गृहस्थ इनका अशत पालन करते हैं और साधु पूज्य। इसीलिए इन्हें ऋषय अणु और महाव्रत कहा गया है। इस तरह जनाचार का प्रमुख लक्ष्य व्यक्ति और समाज को एक अहिंसक, शांतिप्रिय अभीष्ट, प्रीतिपूर्ण, सृजनी मुख जीवनशीली प्रणाली बनाना है। उसने सब चाहता है कि विपक्षताओं में भी समता सत्ति से, वैचारिक सहिष्णुता स्थापित हो, सब एक दूसरे को समझें और हाथिया दें, तथा एक ऐसे विश्व की रचना हो जिसमें न युद्ध हो, न दास्यता, मात्र विश्वास और प्रेम हो।

यहाँ तक राजनीतिक क्षेत्र का प्रश्न है जन अवदान बहुत स्पष्ट है। जैन तीर्थंकर क्षत्रिय कुल से आये, ऐसे राजपरानों से जिनकी गणतन्त्र में सत्तन/सत्पूज्य आस्था थी। लिच्छवि गण जिसमें से भगवान् महावीर आये, एक ऐसा गणराज्य था जिसमें राजा का महत्त्व कम और प्रजा का अधिक था। दूसरी ओर भगवान् महावीर का स्वयं का जीवन हम बात का प्रतीक है कि उन्होंने समाज के अंतिम आदमी को प्रथम माना और उसे बाहर भीतर से मुक्त करने का प्रयत्न किया। उनके चतुर्षु सत्त में कोई भेदभाव नहीं था। जातपात का तो कभी कोई प्रश्न उठा ही नहीं। समत्व, स्वाधीनता, और सत्तापन की गढ़ायता उनकी शक्ति के प्रमुख आधार थे। सह-अस्तित्व पर उन्होंने पूरा बल दिया। जियो जीने दो! जनधर्म का प्रमुख आधारस्तम्भ था। यह सब वस्तुतः इतना व्यापक था/है कि जीव जन्तुओं और वनस्पतियों तक को इसने छुआ और अपनी प्रीति-परिधि में स्वीकार किया। फलतः उपयोगी पशु बने रहे और जंगल अपनी रचनात्मक भूमिका निभाते रहे।

जनतन्त्र में स्वतन्त्रता का महत्त्व सर्वोपरि है। जैनधर्म की रीढ़ भी स्वाधीनता ही है। व्यक्ति की स्वतन्त्रता के लिए उसकी स्वाधीन अस्मिता के निमित्त जनधर्म/दर्शन ने जो काम किया है वह भारतीय सभ्यता के इतिहास में अपनी तरह का निराला है। यहाँ तक कि राजनीति भी इस दृष्टि से व्यक्ति के अस्तित्व की रक्षा नहीं कर सकी। आत्मस्वातन्त्र्य का युविनयुक्त रखन की दृष्टि से भी जनधर्म की भूमिका उल्लेखनीय है। उसने व्यक्ति को कमी भौंड में घेरने नहीं दिया, उसकी निजता का न केवल प्रतिपादन किया बरन् उसकी रक्षा भी की। इसी तरह अपरिग्रह का माध्यम से उसने दास प्रथा को चुनौती दी। ब्रह्मचय के द्वारा नारी मुक्ति का एक मनावैज्ञानिक आयाम दिया। सामाजिक साम्य की दृष्टि से भी जनधर्म/दर्शन का अवदान कम उल्लेखनीय नहीं है। नारी को पुरुष के समकक्ष से आन

का काम उसने तब किया जब नारी को परिग्रह माना जाता था और उसका सामान्य संपत्ति की भाँति ग्रह विषय होता था। उक्त भाँति द्वारा जनधर्म न राष्ट्रीय चेतना को भी उन्नत किया और समाज में मानवीय दृष्टि को विस्तृत किया। जनधर्म की भाषानैति, और नारी जायति को पहले उसे क्रांतियुगी और प्रगतिकामी सिद्ध करने के लिए काफी है।

पञ्चनारिता के क्षेत्र में भी जनधर्म/समाज का ऐतिहासिक योगदान है। विपत्तिपत्रों के रूप में जो वृत्तविवरण मिलते हैं वे अद्भुत हैं। ये पत्र चौन्हवीं सदी में उत्तरीयों सदी तक के हैं। माना, ये पूरी तरह असचार नहीं हैं, किन्तु इनका मूल चरित्र असचार जैसा हो है ममानासारमक है। जन पत्र पत्रिकाओं के १९७७ में हुए एक सर्वेक्षण के अनुसार उनका प्रादेशिक प्रकाशन वितरण इस प्रकार है, असम, आंध्र ४, उत्तर प्रदेश ७३, कर्नाटक ५ गुजरात ४१, तमिलनाडु ७, दिल्ली ३८, नागालैंड १, पंजाब हरियाणा ७, पश्चिम बंगाल २३, बिहार ६ मध्य प्रदेश ३५, महाराष्ट्र ७८, राजस्थान ७७=कुल ३८६। यदि भाषावार इन्हें देखा जाए तो स्थिति इस प्रकार होगी अग्रेजी ११, उर्दू ७, कन्नड ५ गुजराती ७३, तमिल ६, बंगला २, मराठी २४, संस्कृत १ हिंदी २६७=कुल ३८६। इससे अनुमान लगाया जा सकता है कि जनधर्मनियुयो भाषा, माहिर्य संस्कृति, समाज, राष्ट्र और राजनीति से सर्वांगत समस्याओं में कितना समान रखता है और किस तरह राष्ट्र को एक बाने से दूसरे कोने तक जोड़ता है। उक्त पत्र पत्रिकाओं के—जिनका प्रकाशन काल लगभग ११० वर्ष के मुदीय पाठ पर फैला हुआ है—सिद्धान्तोक्तन से पता चलता है कि जैनों ने उग्रोसवी/बोसवी सतादिमा में व्याप्त राष्ट्रीय/सामाजिक/सांस्कृतिक आंदोलनों में किस तरह और कितना हिस्सा लिया और अपने अस्तित्व की रक्षा की।

जनधर्म की प्राचीनता पर हम यहाँ इसलिए विचार नहीं करेंगे कि अब वह एक सुस्थापित तथ्य है और उस पर और अधिक बहस की गुंजाइश नहीं है। मान लिया गया है कि जनधर्म अतिप्राचीन है और उसके अवशेष सिंधुघाटी में भी प्राप्य हैं। जैनों के २४ वें तीर्थंकर भगवान् महावीर को प्रथम शांग प्राय जनधर्म का प्रवक्त कह देते हैं लिख भी देते हैं किन्तु वास्तविकता यह है कि उनसे पहले २३ तीर्थंकर और हुए हैं जिनके नाम प्राचीनतम भारतीय साहित्य में मिलते हैं।

अहाँ तक व्यापार व्यवसाय/उद्योग में जन अवदान का प्रश्न है, वह निर्विवाद है। जन समाज विश्व में सार्वत्रिक है और अपने आचार विचार के लिए विख्यात है। उसमें देश विदेश में उद्योग धर्मों के विकास में जो भूमिका निभायी है, वह सर्वविदित है।

कला और शिल्प के साक्षी भारतीय इतिहास और पुरातत्त्व हैं। वास्तु से बिना तब जन अवदान अविस्मरणीय है। गुजरात, राजस्थान, बिहार और कर्नाटक के सरस्वती भाण्डार इस तथ्य के जीवत प्रमाण हैं कि जनो ने कला/शिल्प के क्षेत्र में भारत का अमूल्य सौँचा दिया है। कला की उपासना में जैन कभी पीछे नहीं रहें। जन मंदिर तो कला के केन्द्र रह ही हैं, आस्त्र पृष्ठ भी उत्कृष्ट नमूनों से भरे पड़े हैं। समवमरण की रचना और परिकल्पना स्वयं में वास्तुशिल्प की महत्वपूर्ण प्रतीक है। उदम गिरी एलेरा आदि की गुफाएँ भी जैनों की रचित को स्पष्ट करती हैं। खजुराहो, आबू राणकपुर चित्तौड़, सातागिरि मथुरा, लोहानीपुर, अथनबेलगोल मूडबिंदी, देवगढ़ इत्यादि स्थान तो मूर्तिकला और स्थापत्य शिल्प के जीत जागते उदाहरण हैं।

यदि भारत के सारे सरस्वती भाण्डारों और जन मंदिरों को बिना किसी पूर्वग्रह के एक साथ ले लिया जाए तो भारतीय संस्कृति का जो दीप्तिमान मुखमण्डल बनगा वह अद्वितीय/अप्रतिम होगा। इस तरह हम सहज हो कह सकते हैं कि जैनाचार्यों ने भारतीय संस्कृति को समृद्ध करने में जो योग दिया है वह इतना विपुल है कि उसका मूल्यांकन इस समय इसलिए असम्भव है कि वह उत्तरोत्तर बाहर आता जाता है

और हमारी पूव मान्यताओं/निष्कर्षों को प्रभावित करता है। भाषा, साहित्य, संस्कृति, इतिहास, कला, पुरातत्त्व आदि प्रायः सभी क्षेत्रों में जो नये तथ्य प्राप्त हो रहे हैं, उनसे भारतीय इतिहास के पुनर्लेखन का प्रश्न तीव्रतर हुआ है और हम एक ऐसे मोड़ पर आ चढ़े हुए हैं जहाँ प्राप्त निष्कर्षों और तथ्यों की अनदेखी नहीं कर सकते।

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Islam and Indian Culture

Dr M S Khan

Foreign Influences on Indian Culture

Being a social scientist it is appropriate for a historian to record the contribution of one culture to the development of the other, and interpret the interaction and impact of the one on the other, as the cultural changes are essentially social changes. The two cultures—Indian and Islamic—were basically different from each other but the Hindus and Muslims were caught up in a situation where they had to live in close proximity for well over one thousand years. This resulted in the breaking up of cultural and social barriers between them and in the formation of a composite and integrated culture which may be called Indo Islamic culture. It is true that this contact was conflictive in the beginning which only slowed down the process of interaction but could not stop it. The growth of Indo Islamic culture in medieval India and the close affinity and understanding between Hindus and Muslims are not admitted by some historians.

Indian culture has passed through a long process of development during the ages. Foreign influences have played some part in it. Among the foreign nations which invaded India and exercised cultural impact on her mention may be made of the Kushans, Parthians, Scythians, Greeks and Muslims. India possesses a capacity to assimilate foreign elements and integrate them into its own culture. It is a living and growing culture and not a fossilised one. Its internal growth has not been stifled due to foreign invasions and it has developed to be rich and synthetic. Thus the most important characteristic of Indian culture is its unity in diversity. But the Islamic contribution, though late in time, was rich and valuable.

Advent of Muslims in India

Latest excavation has established that Indo Arab relations go back to 2 500 B C. Arabs had settled in southern India long before the preaching of Islam. Islam had brought about a revolution in the Arabian Peninsula but it is not certain when the Muslims first arrived in India. Without doubt they must have reached here before the invasion of Sind by Muhammad bin Qasim in 712 A D. Some Arab Muslims might have settled in Ceylon during the lifetime of the Prophet (d 632 A D). Facts and legends have been mixed up in reports about the first batch of Muslim merchants and sailors who visited southern India after the death of the Prophet. This took place in the seventh century and in the eighth and ninth centuries many more Arab and Persian

Muslims settled in different parts of eastern and western coasts of south India. The hospitable Rajas of the south allowed them to settle, build mosques and marry indigenous women. Slowly and gradually, more and more Muslim travellers, merchants and sailors settled in these regions. The presence of a number of Muslims enjoying complete freedom of religion with several newly built mosques is attested by the Arab merchants, geographers, travellers and sailors who have left almost contemporary written accounts of these regions.³

Muslim Rule in India

After the conquest of Sind and Multan in 712 A.D. the Ghaznavi invasions of India especially under Mahmūd of Ghaznah (d. 421/1030) did not produce any substantial result. Qutubuddīn Aiybak (d. 1210 A.D.) a slave of the Ghurid ruler Mūizzuddīn Muhammad bin Sām (d. March, 1206 A.D.) conquered Delhi in 1193 A.D. Aiybak became independent only at the death of Ibn Sām in 1206 A.D. and this is rightly considered as the date of the beginning of Muslim rule in India. Aiybak's social status as a slave did not stand in his way in becoming a ruler⁴ which must have influenced the reflective sections of the Indian mind which may be seen in later reform movements. A large part of northern India was conquered by him and his successors but southern India was not conquered till the reign of Sultan Alāuddīn Khaljī (d. Jan. 1316 A.D.) in 1310 A.D. By these conquests the Muslims established themselves as the ruling class which represented a new social order and a new religion. Among the Muslim dynasties which ruled India, the Mughals were very powerful militarily because they had enlisted the active support of the brave Rajputs as soldiers and commanders. Bond of kinship was forged between the Mughals and the Rajputs by marriage. At least under Akbar, (d. 1605 A.D.) almost the whole of India was conquered and united. The effective rule of the Muslims in India continued at least till the battle of Bāksar in 1764 A.D.

Growth of Muslim Population

As a result of the conquest of Sind several Arab Muslim families, mostly from Iraq, settled in Sind and Multan. This was perhaps the first settlement of the Muslims in north western India and the beginning of their contact with the Hindus in this area. They came in the wake of Muslim conquest like those soldiers who accompanied the army of Sultan Mahmūd of Ghaznah who was a warrior and a conqueror. But the Muslims who settled in the south were merchants, sailors and travellers and their relation with the Indians was friendly and peaceful. Thus the two contacts were different—one was commercial and peaceful⁵ and the other was military and conflictive.

Muslim population in India grew due to three causes—conquest, immigration and conversion.⁶ The inter marriage of Muslim settlers with the indigenous women promoted close social relations. The offspring of such marriages and the converted Hindus—formed the Indian Muslim community. The Hindu rulers of the south were so tolerant that they had permitted the Muslims to preach and propagate Islam and

there were two causes which contributed to the conversion of the Hindus. First, the 'rigours of the caste system of the Hindu society weighed heavily upon the lower classes among the Hindus'. Secondly the simple faith of Islam which taught social equality, justice and morality preached by the Sufis with love.

Slowly and gradually learned Muslims, Sufi saints, scholars, poets, painters, architects, scientists, artisans and craftsmen began to migrate to India. Most of them hailed from Persia, Afghanistan, West Asia, Central Asia and East Africa. This migration reached the high watermark during the Mughal period because the emigrants were assured of immediate employment at the capital. These non-Indian Muslims formed a cultured, literate class of the Indian society. Except in the case of Afghanistan this migration was slow and on a small scale and there was no large scale colonization of India by the Muslims.

The Muslim rulers of India and the emigrants left their country for ever and made India their permanent home like the Dravidians and the Aryans before them. They had genuine love for India and respect for its people. The general body of the Indian Muslims identified themselves completely with India and the Turko-Afghan Muslims became an important and integral part of the north Indian society. Their involvement in this country was somewhat comparable to the nature of involvement of those emigrants who preceded them, but in sharp contrast with the ones who came from Europe after them, only to rule and exploit this country. The educated foreign Muslims lived in towns and urban areas and they were mostly soldiers, administrators and state officials or revenue collectors. The settlement of the Muslims in India gave impetus to the process of urbanization of the country due to the very nature of the social system of Islam. The urban centres developed by the Muslims in India again opened avenues for mass contacts between Hindus and Muslims.

Hindu Muslim Relation

It was quite natural that at the initial stages of the settlement of the Muslims in this country their relation with the Hindus was characterized by indifference and confrontation. But when they began to live as neighbours on the basis of peaceful co-existence, specially in villages and rural areas, co-operative relation developed among them. Several factors helped in the development of such a relation. For example, members of both communities took service under the Muslim and Hindu rulers and their deputies. Hindu and Muslim children sometimes attended the same *Madrasahs* and *Maktabas* during Mughal rule in India and studied together. Some Hindus learnt and cultivated Persian and some Muslims studied Hindi. Hindus and Muslims began to attend the *Afānqah* and tombs of Muslim Sufi Saints together with devotion and veneration. Consequently the Muslims followed and adopted several aspects of Hindu social life. It has been stated that in the days of Babar the Hindus and Muslims lived and thought so much alike that he was forced to notice their peculiar 'Hindustani way'.

The effort to seek a new life led to the development of a new culture which was neither exclusively Hindu nor purely Muslim. It was indeed a Muslim-Hindu culture.

Not only did Hindu religion, Hindu art, Hindu literature and Hindu science absorb Muslim elements, but the very spirit of Hindu culture and the very stuff of Hindu mind were also altered, and the Muslims reciprocated by responding to the change in every department of life ¹⁰

Muslim rulers did not attempt to impose their own culture on India or suppress the Indian culture ¹¹ India was one of the countries of the world where ancient human civilization was born and its own culture was rich. However its golden age had come to an end long ago and she was undergoing a period of intellectual stagnation at that time. It would not be possible to give either an account of pre Muslim culture and civilization of India or explain the causes of its decline. With the advent of the Muslims the two streams of Indian and Islamic cultures flourished and developed side by side for some time and followed different courses. But due to developments in both the societies which were far reaching there was a happy blending of the two cultures the streams of which soon took a common course from the time of Akbar.

Influence on Society

Different aspects of the social life of the Hindus were influenced by Muslims. They had influenced the ceremonies connected with marriages customs manners, etiquettes of daily life, dress and costume, methods of cooking including different items of cooked dishes and sweets, festivals and fairs games and sports specially in northern India and the Deccan. The Mughal court manners etiquettes and ceremonials were copied by the Hindu rulers, their deputies princes and chiefs. The development of the textile industry under the Mughals introduced new kinds of delicate and comfortable dress materials. New fruits and flowers and different kinds of perfumes and scents were introduced in India ¹² Mughal fondness for beautifully laid soothing and fragrant gardens were copied by the Hindus also and many of them can still be seen. Hindu Muslim ruling class enjoyed common pastime such as polo elephant fighting and chess.

Religious Thought

Hindu religious thought was influenced by Islamic teachings against caste system and polytheism. When the low caste Hindus began to embrace Islam and were admitted to equal rights status and privileges in the Muslim society the educated Hindus Pandits Sadhus and Rishis wanted to stop this conversion by preaching such reforms in their own religion and society which could neutralize Islam's growing influence and success in India. They apprehended that if they did not reform their religion and society, the majority of the Hindus may embrace Islam in course of time. Some of these reformers first appeared in south India ¹³ They preached the essential unity of Hinduism and Islam stating that they were one and the same religion which led to God through two different paths. They advocated the abolition of caste system and abrogation of idol worship and rituals and also preached Hindu Muslim unity. Some Hindus became disciples (*Murid*) of Muslim Sufi Saints even without conversion to Islam. The influence

of Sufism on Hindu mysticism resulted in the Bhakti movement¹⁴ in southern India first and then in northern India from the thirteenth century onwards which was quite popular¹⁵ Sikhism preached by Guru Nanak¹⁶ (1469-1539 A.D.) was much influenced by Islam due to its emphasis on monotheism and criticism of caste system and idol worship. Other socio-religious reform movements in the different parts of India in the 17th and the 18th centuries were influenced by Islamic teachings. It would be difficult to deny the influence of Islam on the Brahmo Samaj and Arya Samaj¹⁷. This influence cannot be discussed in any detail in this short paper.

Indian Languages & Literature

All the regional languages of India were more or less influenced by Arabic and Persian. Kashmiri, Punjabi, Sindhi and Bengali spoken in Muslim majority areas were influenced by Islam more than the others. They are also 'important from the social and more original from the literary point of view'. A large number of Arabic and Persian words, similes and metaphors were borrowed and absorbed in these languages. In some of them the number of Arabic and Persian words is as high as twenty five percent or more. There are more than two thousand five hundred Arabic, Persian and Turkish words in Bengali only¹⁸. In many cases the words borrowed were corrupted and their original meaning was slightly changed. They were adopted in such a way that it is sometimes difficult to identify and recognise them. This influence is evident not only in prose, poetry and other *genre* of Indian literatures but also on the spoken languages of the people with variations in pronunciation. Because of the fact that Persian was the state language of India for one thousand years, it is evident that its influence on the regional languages is deeper than that of Arabic, but Arabic influence was also exercised through Persian.

Foreign words also carry foreign ideas. It may be minimal but Islamic social and ethical ideas influenced regional literatures through Arabic, in particular Sufistic ideas, specially of the Unity of God, self annihilation in the personality of the beloved (*fenā*), fear of God, His Awful Majesty, fear of hell, difficulties of the path of love and others found expression in these literatures. Some Hindu disciples of Muslim Sufi Saints might have served as channels in the transmission of these ideas.

The influence of Arabic and Persian on Gujarati, Marathi and Hindi is not negligible, covering the vocabulary and thought content of their literatures. The Sufistic ideas are also evident in them. A good study on the influence of Persian on Marathi is available¹⁹. Attempts made to eradicate and 'expel' Arabic and Persian words from these languages have not been successful²⁰.

In so far as the language and literature of administration is concerned, the south Indian languages Malayalam, Kannada, Tamil and Telugu have also borrowed and absorbed many Arabic and Persian words. Arabic Malayalam and Arabic Tamil are quite popular among the Muslims. These are Malayalam and Tamil written in Arabic script with considerable printed literature. In a critical study published recently it has been shown that there are 436 Arabic words and 614 Persian words used in modern

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of Sufism on Hindu mysticism resulted in the Bhakti movement¹⁴ in southern India first and then in northern India from the thirteenth century onwards which was quite popular.¹⁵ Sikhism preached by Guru Nanak¹⁶ (1469-1539 A.D.) was much influenced by Islam due to its emphasis on monotheism and criticism of caste system and idol worship. Other socio-religious reform movements in the different parts of India in the 17th and the 18th centuries were influenced by Islamic teachings. It would be difficult to deny the influence of Islam on the Brahmo Samaj and Arya Samaj.¹⁷ This influence cannot be discussed in any detail in this short paper.

Indian Languages & Literature

All the regional languages of India were more or less influenced by Arabic and Persian. Kashmiri, Punjabi, Sindhi and Bengali spoken in Muslim majority areas were influenced by Islam more than the others. They are also important from the social and more original from the literary point of view. A large number of Arabic and Persian words, similes and metaphors were borrowed and absorbed in these languages. In some of them the number of Arabic and Persian words is as high as twenty-five percent or more. There are more than two thousand five hundred Arabic, Persian and Turkish words in Bengali only.¹⁸ In many cases the words borrowed were corrupted and their original meaning was slightly changed. They were adopted in such a way that it is sometimes difficult to identify and recognise them. This influence is evident not only in prose, poetry and other *genre* of Indian literatures but also on the spoken languages of the people with variations in pronunciation. Because of the fact that Persian was the state language of India for one thousand years, it is evident that its influence on the regional languages is deeper than that of Arabic, but Arabic influence was also exercised through Persian.

Foreign words also carry foreign ideas. It may be minimal but Islamic social and ethical ideas influenced regional literatures through Arabic in particular. Sufistic ideas, specially of the Unity of God, self-annihilation in the personality of the beloved (*fenā*), fear of God, His Awful Majesty, fear of hell, difficulties of the path of love and others found expression in these literatures. Some Hindu disciples of Muslim Sufi Saints might have served as channels in the transmission of these ideas.

The influence of Arabic and Persian on Gujarati, Marathi and Hindi is not negligible, covering the vocabulary and thought content of their literatures. The Sufistic ideas are also evident in them. A good study on the influence of Persian on Marathi is available.¹⁹ Attempts made to 'eradicate' and 'expel' Arabic and Persian words from these languages have not been successful.²⁰

In so far as the language and literature of administration is concerned, the south Indian languages Malayalam, Kannada, Tamil and Telugu have also borrowed and absorbed many Arabic and Persian words. Arabic, Malayalam and Arabic-Tamil are quite popular among the Muslims. These are Malayalam and Tamil written in Arabic script with considerable printed literature. In a critical study published recently, it has been shown that there are 436 Arabic words and 614 Persian words used in modern

Kannada²¹ literature There are more than two hundred Arabic and Persian words in Tamil listed in a recent work²² In so far as Telugu is concerned, over and above Arabic and Persian words absorbed in it, many long poems have been composed bearing on the tragedy of Karbala called *Muharram Geetika*,²³ which has been Indianized It is perhaps due to the fact that many medieval Muslim rulers of the Telugu speaking areas were Shī'ites

It is not possible to discuss the influence of Arabic and Persian on each and every Indian language and literature individually in this short paper But it seems desirable to write in brief outline about an Indian language, Urdu which is generally considered as a symbol of Indo Islamic culture

Urdu

The name of the Urdu language is derived from 'Ordu' a Turkish word, which means a military camp Urdu represents a happy blending of Arabic and Persian with an Indian language It would be difficult to make a definite statement about the place of its origin which is claimed by the Punjab²⁴ Sind and North Western Frontier Provinces It is also not easy to assign any definite date to its origin It has been claimed that the language which is called Urdu now was in use and spoken in the fourteenth century since the time of Amir Khusraw It is almost the same language which is called Dakhni²⁵ in the Deccan and it would be fairly correct to state that both Urdu and Dakhni were in use in Northern India and the Deccan respectively around 1700 A D²⁶

Urdu is written in Persian script no doubt but its basis were the dialects of Sauraseni Prakrit Its grammatical base and verbs are of the Indian language for which a large number of Hindus became interested in it There is no denying the fact that Urdu promoted Hindu Muslim social relations With surprising rapidity it became the means of intercommunication between them in all classes of society in the 18th century Both Hindus and Muslims made joint efforts in enriching its dimensions It is their common heritage and a symbol of their cultural harmony In the 18th century the number of Hindu poets who composed in Urdu was not large but it was so in the 19th and the twentieth centuries The Urdu poets have been criticised by a modern writer for using highly Persianised language and drawing their themes similes metaphors imageries and thought from Persian poetry²⁷ but it cannot apply to at least three poets i.e. Nazir Akbarabadi (1740-1830) Jwala Prasad Barq and Brij Narayan Chakbast whose poems are Indian in every respect, composed in beautiful Urdu During the 19th century several Hindu fiction writers of Urdu far surpassed the Muslims which prove their genuine love for this language One of them was Munshi Prem Chand (d. 8th Oct. 1936) whose centenary is being celebrated in India this year Since the political power of the Muslims was completely eclipsed their knowledge of Urdu would not have helped them in obtaining state employment

A modern scholar has correctly remarked 'Almost every work in Indo Persian literature contains a large number of words of Indian origin and thousands of Persian

words became naturalized in every Indian vernacular language. This mingling of Persian, Arabic and Turkish words and ideas with languages and concepts of Sanskrit origin is extremely interesting from the philological point of view, and this co-ordination of the unknowns resulted in the origin of the beautiful Urdu language. That language is itself symbolized the reconciliation of the hitherto irreconcilable and mutually hostile types of civilizations represented by Hinduism and Islam.²⁸

Besides literature, the Muslims have contributed to the development of all branches of fine arts in India specially to Indian music, painting and architecture and influenced them.

Hindustani Music

The Muslim Sufis and rulers patronized Indian music wholeheartedly but the Sufis took interest in the early thirteenth century much before the Muslim rulers. Some Sufi orders established in India specially the Chishtia and Suhrawardiya permitted listening to music (*Samā*) 'who believed in the efficacy of music as a means of elevating the soul and as an aid to spiritual progress'. The best singers and musicians of Multan, Oudh, Delhi and other places attended the Khanqah of the living Sufis or the mausoleums of dead Saints and sang Hindi devotional songs with music for blessings and for advancement in grace and virtue. The verses and poems they sang most of the time were Hindi but sometimes also in Persian. Hindi *geet* and *doha* and Persian *ghazals* were popular. Khwājah Gesū Daraz of Gulbarga was specially a votary of Hindi songs.²⁹ Historical evidence is available to establish that the rulers of the Khalji and Tughluq dynasties patronized Indian music.³⁰ The contributions of other independent Muslim states of India in this respect such as the Bahmani Kingdom of the Deccan, the Nizam Shahi of Golconda, the Adil Shāhi of Bijapur and especially the Sharqi Kingdom of Jaunpur are also substantial.³¹ Some of the rulers, princes and chiefs were not only patrons and connoisseurs of Indian Music but themselves composed and practised it.

Some of the contributions of Amir Khusrau to Indian Music might be exaggerated but there is no doubt that they are substantial and original. He possessed a technical knowledge of the Persian *maqamāt* and Indian classical music which was highly and fully developed at that time. He added a new dimension to Indian music by combining the Persian and Indian styles. By suitable combinations he could invent seventeen *rāgas* (tuning). Instead of *pakhwāj* he introduced the *dholak* and in place of Veena he used a new instrument the Sitar which was originally composed of three strings only.³² It has been correctly remarked: 'The Suddha scale of the Sitar is the same as the Suddha scale of the northern school and is believed to be a transposed form of the ancient Suddha scale of the Veena of which the Sitar is but a modified form. By inventing an ingenious instrument like the Sitar Khusrau has left to posterity an easy means of bringing the two schools (northern and southern) as near each other as possible.'³³

With the combination of Persian and Indian styles Amir Khusrau invented many new Ragas such as Yaman, Kalyan, Kafi, Zeelaf, Bahar, Sazgiri³⁴ and others some of which were later discarded. One of the Ragas invented by him was called Badi Bahar.

Qawwālī similar to the Hindu Bhajan, was invented by him and it became very popular among the Sufi Saints of India and it is so even to day

Tarana or 'do bayti' or char bayti' was also developed by him. In assessing briefly the contributions of Amir Khusrau, it has to be stated that he not only contributed substantially to the development of Indian music but also made it popular in the circles of the Sufis and the courts of the Muslim rulers of India ²⁰

Sultan Ibrahim Adil Shah II (1580-1627) of Bijapur patronized the musicians who assembled at his court from all parts of India, Iran, Turkestan and Byzantium. He was himself an expert in playing on three Indian instruments. But perhaps the greatest votary of Indian music after Amir Khusrau was the Sultan Hussain Sharqi of Jaunpur whose own contribution to Indian music is not insignificant. He is credited to have invented new ragas and raginis by combination and permutations of old ones. Two different kinds of Kanadā and a new Rag by the combination of Hijaz and Yaman were invented by him. By combining Shyam Kalyan with different other Ragas he composed ten different Ragas such as, Bhopal Shyam, Ganbhīr Shyam, Purabī Shyam, Basant Shyam ²¹ etc. He composed fourteen different Ragas by combining Todā with other Ragas and the Raga Shuddha Bhairavī was his invention. Moreover he popularised Khayal in place of Dhrupad. His Khayal reached a high water mark during the time of Mughal King Muhammad Shah in which the two musicians Shah Sada Raog and Shah Ada Raog gained much fame and popularity ²²

Among the Mughal rulers Babar and Humayun were patrons of Indian music but Akbar surpassed all of them. Akbar's deep interest in Indian music is attested by Abul Faḍl in the *Ā'in-i-Akbarī*. Of the hundreds of Hindu, Muslim, Iranian, Turanian and Kashmiri both men and women singers and musicians who adorned his court Tansen occupied the highest position. There was another singer Ram Das at the Court of Akbar who was second only to Tansen. Abdur Rahim Khan Khana presented one million rupees to Ram Das as a mark of the appreciation of his art and talent. Like Khusrau, Tansen also made valuable and original contributions to Indian music specially in Darbarī, Kanada and Dhrupad ²³. Abul Faḍl gives a list of the singers, musicians and instrumentalists who had gathered at the court of Akbar at Agra and Fatehpur Sikri from all parts of India, of which the majority were Muslims ²⁴. The *Iqbal Nama* records the names of the court musicians of Jahangir ²⁵. Shahjahan was himself a good musician and singer and patronised Jagan Nath (Kabī Raj), Darang Khan, Lal Khan and others. Lal Khan was the son-in-law of Bilas Khan the son of Tansen. Shahjahan had given the title of Gun Samundar to Lal Khan. Ram Das and Mahaputra were the famous instrumentalists of the court of Shahjahan. Once this emperor had Jagan Nath and Lal Khan weighed in silver and it was presented to them ²⁶. Indian music suffered a temporary fall under Aurangzeb although *Rāg Darpan* was written by Faqirullah Saif Khan in 1765-66 during his reign. Among the later Mughal rulers Muhammad Shah and Bahadur Shah Zafar were votaries of Indian music. By this time Indian music had grown much in excellence and after the fall of the Mughal Kingdom it was patronised by the rulers of Oudh especially by Nawab Wajid Ali Shah who was the inventor of Thumri sung mainly by ladies. During this period Shourie Miyan of

Lucknow, who was the inventor of Tappa also became very famous ⁴³ "A number of new musical instruments were either introduced by Muslims or were given Persian names, after some modifications in their appearance Instruments like Rabab, Sarod Ta'us, Dhruba are instances in point ⁴³

Architecture

Indian and Islamic architectures in India were influenced by each other But lack of space would not permit any discussion of Hindu influence on Islamic architecture in this paper It would be sufficient to discuss how Islamic influence enriched the Hindu architecture in different ways in all parts of India

In so far as building material is concerned the Hindu masons and builders learnt the use of mortar as a cementing agent from the Muslims ' But the displacement in Indian architecture of the beam by the arch evolved under Mohammadan influence was, however, only made possible by the introduction of another material hitherto little known to the indigenous masons This was a cementing agent in the form of mortar and so we find for the first time mortar masonry figuring freely in Indian building construction ⁴⁴

Another influence of the Islamic architecture on the Hindu building is the extensive use of domes, about which it has been remarked "Hitherto the sky line of the buildings took the form of flat or low pointed roofs and the spire or Shikhara' With Mohammadans came an entirely new shape the domes so that there was a change from the pyramidal to the ovoid and before long the characteristic architectural feature of many of the cities and towns and even the villages was the white bulbous domes ⁴⁵

A modern writer has discussed the Hindu and Islamic architectures as they influenced each other He believes that due to this two way impact a new architectural style was evolved in India which he calls Hindu Muslim architecture This view can be supported as a style of Indian architecture developed especially under the Mughals from the time of Akbar onwards, due to the amalgamation of Hindu and Islamic styles The latter was chiefly based on Central Asian and Persian styles This amalgamated style may be called Indo Islamic architecture

A number of Hindu architectural monuments have been analysed by the said writer to establish the Islamic influence on Hindu architecture The earliest example he gives is that of the Jain temple at Ranpur in the Jodhpur state built in 1493 A D The fort and palaces of Rana Man Singh of Gwalior built around 1516 A D the temple of Govind Deva at Brindaban built by Rajah Man Singh Cachwaha in 1590 A D the temple of Jugal Kishore at Brindaban constructed in 1627 the Jain temples of Sonagarh in Bundelkhand built in the 16th and the 17th centuries the palaces and pavilions of Vijaynagar and Chandragiri Madura and Tanjore in the south, and in the north in the Rajput Palace at Ambar built by Raja Man Singh who became ruler in 1592 A D the Bari Mahal constructed by Amar Singh I at Udaipur in 1597 the Palace at Bundi the Palace at Datia in Bundelkhand built by Bir Singh Deva at the beginning of the seven

teenth century, the tomb of the latter at Orcha, the Palaces of Raja Sawai Jai Singh at Jaipur and Raja Suraj Mal at Dig built in the nineteenth century the cenotaphs of Raja Sangram Singh at Udaypur, of Surajmal at Gobardhan between Mathura and Dig of Chatrasal and his queen Kamalawati, the Jain temple at Delhi, Ahilyabai's temple at Ellora and the temple of Kantanagar near Dinajpur in Bengal and many others bear concrete proofs of the influence of Islamic architecture on them and they have been explained in detail⁴⁶ which need not be repeated here

The Mughal style of architecture seen at the capitals were copied by the Hindu rulers. The palaces at Amber are quite similar to the palaces of Shahjahanabad and Agra. The caste Hindus do not bury their dead or construct tombs. It is a fact that the Hindu nobles also began to build tombs called Samadhis as memorials to the dead which resembled the tombs constructed by the Mughals. The Mughal style was followed in the construction of the temples. Specially its influence on Jain temples is quite evident.

Indian Painting

Pictorial representation of human figures is prohibited in Islam 'yet the contact of Islam with Persia brought about a change in the attitude of Muslims towards it. Before the Muslims the Buddhist cave paintings of Ajanta⁴⁷ done from the 2nd to the 7th century were highly developed and there was also the practice of book illustration mainly by the Jains in Rajasthan, Saurashtra and Gujarat. Some Jain MSS with miniatures belonging to the 14th and 15th centuries have been found. The art of miniature painting was practised by the Muslims during the pre Mughal period as is attested by the four dated and illustrated MSS which were produced at Mandu under Muslim rule. There are some Islamic illustrated MSS belonging to the second half of the 15th century and several Jain MSS with miniatures executed in the first half of the 16th century which create difficulties⁴⁸. As these MSS have not been studied thoroughly and no certain statement can be made about the characteristics of the Islamic & Hindu Jain book paintings before the florescence of miniatures under the great Mughals. The difficulty arises due to the fact that some of them have no colophons and definite dates cannot be assigned to them.

Although foreign in its origin the Persian based Mughal miniature technique was Indianized. There were very few Persian artists at the Mughal Court earlier and most of them were Hindus. Abu l Faqī mentions the names of seventeen artists who worked at the studios of Akbar of whom thirteen were Hindus and only four Muslims⁴⁹. Without doubt they painted in the Timurid-Safawid style but slowly and gradually the Indian elements became dominant. Indian flowers, trees, birds and animals were introduced and human contours were Indianized. Indian influence is most clearly visible in the miniatures of the MS of the *Mahabharata's* Persian translation entitled *Rozmanama* most of which were painted by Daswant. This tradition was continued in the miniatures of the MS of the Persian translation of the *Ramayana*. Thus the Mughal painting represented a happy blend of the Persian and Indian styles.

It is hardly possible to discuss the salient features of Mughal painting when it reached its zenith under Jahangir, or record the history of its decline from the time of Aurangzeb nor the styles which developed under the provincial capitals, during the post Mughal period nor a list of the outstanding painters can be given here

The development of Rajput or Rajasthan painting in Rajputana and Punjab and Himalayas (Kangra Valley) from the 15th to the 19th century received a powerful stimulus from the Mughal painting. No less an art critic than Ananda K. Coomaraswamy admits occasional traces of Persian and Mughal influences on it⁵⁰. It has been stated 'The impact of Mughal painting was undeniably tremendous as details of dresses and costumes, interior decorations, artistic conventions colour scheme followed the Mughal pattern but the art of Rajasthan belongs to different tradition and the indebtedness to Mughal painting did not change its basic trait and character in its entirety'⁵¹. The minor schools of Rajput paintings which developed at Bundi Kotah and other places were also influenced by Mughal painting even in its process and technique

Conclusion

The above discussion, facts and figures lead to the conclusion that Islamic teachings influenced Indian religious thought society and culture specially the religious sects and reform movements. The social and moral teachings of Islam broke the rigidity of the caste system of the Hindu society and influenced the educated Hindus. This is most evident in the Lingayat sect established by Basava as early as the twelfth century⁵². Similarly the Virsaivas and Siddhars and almost all the socio religious reform movements were influenced by Islam. Without doubt the Muslim social manners and customs influenced those of the Hindus of all classes of society. Almost all the Indian languages whether of the north or of the south have been enriched by the vocabulary provided by Arabic, Persian and Turkish. Islamic ideas have been absorbed in the literatures of medieval India. In fine arts Muslim contributions to Indian music and its patronage resulted in the emergence of a highly developed and enriched music of northern India. The Muslim influence on architecture and painting is quite evident and their contributions have enriched them.

Islam's influence could not have been a one way process. The vast majority of the Muslim population in India is indigenous and they have lived with the Hindus for more than one thousand years. So their society and culture were also bound to be influenced by the Hindus. Long close contacts between the Hindus and the Muslims resulted in the achievement of a common outlook which softened the sharp formalism of Islam and simplified the elaborate rituals of Hinduism and a common social and cultural pattern was evolved which may be called Indo Islamic culture distinctly noticeable during the time of Akbar. The Great Mughal and his successors when Hindus and Muslims participated in one another's social functions and religious festivals. It is the common culture of the Hindus and Muslims alike who have contributed jointly to its evolution and enrichment.

References & Notes

- (1) The impact of Islam on Indian Culture is emphasised by Tara Chand and he saw Islamic influence in everything Indian. See his *Influence of Islam on Indian Culture* (Allahabad 1936) pp 327. But compare R. C. Majumdar's biased statements in "Hindu Muslim Relations" in *The History and Culture of the Indian People* Vol V *The Struggle for Empire* (Bombay, 1957) pp 940 at pp 497-502. He completely ignores the positive elements in the relationship between Hindus & Muslims. See Sir John Marshall's correct remarks in 'The Monuments of Muslim India' in *The Cambridge History of India* Vol III *Turks and Afghans* ed by Wolseley Haig (New Delhi 1965) p 568 cf also R. C. Majumdar's *Hindu Muslim Relations* in *Ibid*, Vol VI (1960) pp 615-631.
- (2) See *Al Iqd ath Thamin* by Abul Ma'ali A'zhar Mubarakpuri (Bombay, 1388/1968) pp 329 and '*Arab wa Hind Ahd : Risalat men* (Urdu Delhi, 1384/1965) pp 200 by the same author. This book has been translated into Arabic by Abdül Aziz Izzat and '*Abdul Jahil* (Cairo 1973) and '*Arab wa Hind Ke Tallaqqi* by Syed Sulayman Nadwi (Allahabad 1930) pp 407 and its Hindi translation *Arab aur Bhārat Ka Sambandh*. The *Rijal as Sind wal Hind* by Abul Ma'ali A'zhar Mubarakpuri records the biographies of Muslim traditionists and Sufis who settled in Sind in the 8th and the 9th centuries.
- (3) Most of the Arabic original texts of these accounts have been published with a short introduction and Urdu translation by the Dār al Muṣannifīn of Azamgarh. See Ziyā ad Dīn Islahī *Hindustān Arbon Ki Nazar Men* 2 Vols (Azamgarh, 1960) Vol 1 pp 401.
- (4) Islam does not admit of caste system and it teaches equality and universal brotherhood. The famous Mamlūk rulers of Egypt and Syria were also slaves and instances of slaves becoming rulers and occupying the highest post in the society are not rare in Islamic history.
- (5) Commerce always promoted peaceful relation. The Arabs played the part of middlemen in the commerce between the orient and the occident from times immemorial. The accounts of the Arab sailors and merchants of the 9th and 10th centuries also attest to this peaceful and friendly relation of the Indo Arab community with the Hindus of the South. See note 3 above and A. Barth *The Religions of India* (London, 1921) p 211.
- (6) See K. S. Lal *Growth of Muslim population in Medieval India* (Delhi 1973) pp 272. But it would be difficult to agree with some of the statements and conclusions put forward in this book which have not been accepted by several historians of India. See also M. Mujeeb, *The Indian Muslims* (London 1967) pp 590 at pp 20-23.
- (7) See H. A. Sherwani *Cultural Trend in Medieval India* (Bombay 1963) p 4. The confrontation phase has been much exaggerated by R. C. Majumdar. See note 1 above. In the early eleventh century al-Birūnī has clearly observed and frankly discussed the causes which separated the Hindus and Muslims. See his *Kutub al*

Hind (Hyderabad, 1377/1958) pp 13 19, Eng Trans by E Sachau, pp 17 26
 Moreover, restrictions were placed by both the Hindu and Muslim societies on mutual social intercourse in the beginning but the conditions changed in five centuries by the time of Akbar

- (8) See M Mujib, *op cit* pp 165 66 Perhaps the musical evenings in the Khānqah of the Sufis attracted some Hindus because the Hindus made use of music in their religious ceremonies
- (9) Babur, Padshah Ghazi *Babur Nāma (Memories of Babur)* Tr from the original Turki text by Annette Susannah Beveridge Vols I & II in one (New Delhi 1970) pp 880 LXVII quoted by Tara Chand *op cit* pp 141 142
- (10) Tara Chand *op cit* p 137 This book has been translated into Urdu by Chowdhury Rahm Ali al- Hashimi, (Delhi, 1966) pp 351 But a better and correct translation is that of Md Masud Ahmad revised by Dr Wahid Mirza which contains useful notes (Lahore, Dec 1964) pp 425 It ought to be translated into Hindi
- (11) It has been correctly remarked "In most other countries Muslims have also assimilated the land into the main stream of Islamic culture India is the one exception where neither has Islam been overpowered by India nor India been absorbed into the Islamic world "In the case of Iran and Egypt they were completely absorbed and assimilated into the mainstream of Islamic culture See Humayun Kabir, *Islam in India*" in *The cultural Heritage of India* ed by Haridas Bhattacharyya (Calcutta, 1956) Vol IV p 572 See the secret testament of Babur to Humayun in which he advised him to refrain from the slaughter of cows
- (12) These are well known and does not require any elaborate discussion See M Mujib, *op cit* Social Life pp 201 235 354 388 See also *Ā'in-i Akbarī* by Abu'l Fazl, Eng trans by H. Blochmann, Vol I (Calcutta, 1927) , pp 78 81 , 59 64 and passim
- (13) They are supposed to have appeared from the eighth century See chapters entitled Hindu Reformers of the South , I and II in Tara Chand's book cited above pp 84 129 He writes the evidence leaves almost no doubt that the *Vīrsāyas* and *Siddhars* were largely influenced by Islam (p 129) See also A Barth *op cit* p 211
- (14) See Yusuf Hussain The Influence of Islam on the Cult of Bhakti in Medieval India in the *Islamic Culture* Vol VII (Hyderabad Oct 1933) pp 640-662 Islam and the cult of Bhakti in the *Glimpses of Medieval Indian Culture* by Yusuf Husain (Bombay 1959) pp 1-31
- (15) Such as Ramanand Kabir (b 1440) Dadu Ramdas, Chaitanya (1485 1533) and others J E Carpenter *Theism in Medieval India* (London, 1926) pp 456-470 Tara Chand *op cit* pp 143 166 178 191 On Kabir See Aziz Ahmad *Studies in Islamic Culture in the Indian Environment* (Oxford 1964) pp 113 147 Md Hedayatullah, *Kabir The Apostle of Hindu Muslim Unity* (Delhi 1977) pp XI & 320 Ganga Sharma Shastri, *Kabira Siddhanta Darshana* (1973) See One

Hundred Poems of Kabir" by Rabindranath Tagore and Mohan Singh *Kabir and the Bhakti Movement* (Lahore 1934)

- (16) Tara Chand, *op cit* pp 166 167 Khushwant Singh, *The Sikhs* (New Delhi 1977) Vol I, pp 419 Surendra Singh Kohli (ed) *Guru Nanak Jeewan, Darshan atte Kavya-Kala* (Chandigarh 1969) pp 359 Gurmukh Nihal Singh, *Guru Nanak, Jeewan Yug atte Upadesh* (New Delhi 1969) pp 355 Abdul Majid Salik, *Muslim Thaqafat Hindustan Men* (Lahore 1957) pp 504 507 Anil Chandra Banerjee, *Guru Nanak and His Times* (Patiala, 1971) pp 245
- (17) Of the two Brahmo Samaj was more liberal and more influenced by Islam as its founder Raja Ram Mohan Roy, was a good scholar of Persian and very well versed in the literature of Islam It is a strictly unitarian faith which shows the predominance of the most essential doctrine of Islam in its beliefs Abdul Qadir, 'The Cultural Influences of Islam' in *The Legacy of India* ed by G T Garratt (Oxford, 1967) , pp 217 304 at p 292
 The Arya Samaj rejected the caste system and much of traditional rituals and believed in equality 'Besides condemning idol worship it denounces priests it allows the people of other religions into the fold of the Aryan faith and commands the marriage of widows Abdul Qadir *op cit* p 291 These are the basic teachings of Islam See M Mujeeb *op cit* p 527
- (18) Suniti Kumar Chatterjee states that there are 2 500 Persian Arabic and Hindu thani words as permanent addition to the Vocabulary of the Bengali Language See *The Origin and Development of the Bengali Language* (London, 1970) Vol I p 206 Vol II pp 707 714 Sk Gholam Maqsood Hilali *Perso Arabic Elements in Bengali* (Dacca, Jan 1967) pp XIV 310 and the papers of Harendra Chandra Pal
- (19) Maulvi Abdul Huq 'The Influence of Persian on Marathi in the *Islamic Culture* Vol X (Oct 1946) pp 553 609 , *Marathi Zabān par Fārsī ka Asar*, (Aurangabad 1933) pp 123
- (20) Sayajirao Gayakwad and Shivaji had dictionaries of words used in land tenure, administration and military matters compiled in Gujarati and Marathi respectively in which Persian terms were replaced by Sanskrit terms The *Bhasha Shuddhi Andolan* of V D Savarkar was followed by M T Patwardhan but it was also opposed
- (21) A Shankar Kedilaya *Foreign Loan words in Kannada Arabic and Persian* (Madras Univ 1970) pp 320 Arabic words pp 165 224 Persian words pp 227 300
- (22) See M S Venkataswamy *Nineteenth century Tamil Literature* (in Tamil) (Madras 1864) which gives a list of over two hundred Arabic and Persian words used in modern Tamil
- (23) Tomati Donappa *Moharram Gitikalu* in the *Bharati* (Madras Sept 1941) pp 40 54 Rama Raju *Muharram Folk Songs in Telugu* Haroon Khan Sherwani *History of the Qutub Shahi Dynasty* (New Delhi 1974) pp 528 530 See Sami Sa'id Ahmad 'One Hundred Arabic Words used in Telugu in the *Baghdad Observer* (Oct 15 1979)

- (24) Mahmud Shirani, *Punjab men Urdu* (Lucknow 1960) pp 332 Yusuf Hussain, "The Origin and growth of the Urdu Language in the *op cit* pp 98 118, Maulvi "Abdul Haque *Urdu Ki Ibtidai Nashw wa Numa men Sufiya i Kiram Ka Kaam* (Aurangabad 1933) pp 99
- (25) See Nasiruddin Hashimi *Dakan men Urdu* (Hyderabad, 1936) pp 1081 Haroon Khan Sherwani, *op cit* pp 191 193 and passim
- (26) Suniti Kumar Chatterji, *Languages and Literatures of Modern India* (Calcutta, 1963) pp 380 at p 145
- (27) Suniti Kumar Chatterji *op cit* 147 cf this biased view with Abdul Qadir's views in *op cit* p 293 Chakbast and Barq composed poems in Urdu on the charming story of the *Ramayana* epic
- (28) Quoted by Abdul Qadir in *op cit* p 293 This passage has been taken from an article of Mr Anil Chandra Banerjee
- (29) M Mujeeb, *op cit* pp 170 71 Shaikh Gesudaraz stated that in some respects Hindi is superior to both Arabic and Persian adding There is a tenderness a delicacy, a suggestiveness which finds expression only in Hindi
- (30) Maulana Abu l Kalām Azād, *Ghubār i Khāṭir* (Lahore n d) pp 280 282
- (31) See below
- (32) G H Ranade *Hindustani Music Its Physics and Aesthetics* 3rd ed (Bombay 1971) pp 204
- (33) G H Ranade *op cit* p 9
- (34) D Goswami, *The Story of Indian Music Its Growth and Synthesis* (Bombay 1957) pp 267 268 There is a highly technical and informative discussion on the contributions of Amir Khosrau to Indian music in the *Maadīn al Musiqi* by Muhammad Karam Imam Khan (Lucknow 1925) pp 260 at pp 181 203 Brihaspati Acharya *Musalman aur Bharatiya Sangeet* (1974) V N Bhatkhande *A Short Historical Survey of the Music of Upper India* (Bombay 1934) pp 51 (Does not acknowledge the contributions of Muslim to Hindustani music) See also his *Uttar Bharatiya Sangeet ka Sanksipt Itihas* tr by Arun Kumar Sen (Hathras 1954)
- (35) See the three papers by Shahaab Sarmadī Abdul Halim Jafar Khan and Jai Deva Singh on the theme Amir Khusraw and Indian Music printed in the book *Life Times and Works of Amir Khusraw Dehlawi* published by the National Amir Khusraw Society New Delhi (Bombay n d) pp 360 at 241 278
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Zoroastrians and Zoroastrianism

Mrs Mithoo Coorlawala

There are two main theories regarding the advent of the Zoroastrians into India the theory of a General exodus and arrival in Sanjan around 716 A D , and that of gradual settlement over a period of centuries, culminating possibly in the coming of the Sanjan group

For centuries it was believed that a steadfast band of Zoroastrians refusing to submit to Islam fled with the sacred fire into the mountains of Khorasan From thence to the Persian Gulf (Ormuz) and finally by sea to the West Coast of India where they are believed to have landed first at Diu and then at Sanjan around 716 A D , though this date is much disputed Here it is said they were kindly received by a wise and gracious Hindu Prince Jadi Rana who not only gave them permission to settle but granted them with commendable toleration a large area of land cleared of 'Juddins' (unbelievers) for 9 miles in all directions, where they might build a temple and follow their ancient forms of worship undisturbed A simple commemorative pillar at Sanjan (in the Thana District) celebrates the landing of the Zoroastrians but mentions no date for their arrival there

The tradition of a landing at Sanjan is based solely on the authority of the Kisse-Sanjan a Persian epic poem composed at Navsari by a Zoroastrian priest Dastur Behman Kaikobad in 1599, several centuries after the events it records

Though accepted as historical for nearly 300 years the veracity of the Kisse has been questioned since the beginning of this century by writers who have shown that it is not easily authenticated by the facts of history The kind ruler Jadi Rana has never been conclusively identified nor any independent kingdom of Sanjan in the known history of Gujarat Sanjan was in fact, the name of several cities in ancient Iran, including one in the district of Khwaf in Khorasan the final refuge of Iranian Zoroastrians It seems possible that the founding fathers named their first settlement in India for the Sanjan they had left behind in Khorasan

It is now generally believed that the theory of a mass exodus by sea and the landings at Diu and Sanjan must be rejected in favour of a theory of gradual settlement through the centuries—a long process of which many interesting traces remain on coins, in archaeological remains and ancient monumental records

It is known that intimate political cultural and commercial relations existed between India and the Persian Empire from very remote times and in Darius rock inscriptions at Behistun India is listed as one of the tributary provinces of the Great King¹ For over a millenium since the conquest of Darius in 512 B C the Northern

provinces of India were at various times under the control of Satraps² appointed by the Zoroastrian Persian monarchs. There is no doubt that there was much traffic between India and Persia, during this time and also settlements of Zoroastrian Iranian soldiers. Government and court officials, entourages of the Satraps and Merchants using the northern silk routes to China centuries before the supposed settlement at Sanjan. Strabo records in his *Geographica* that after the Iranian occupation of North West India for many years the dead there were not buried or cremated, but were exposed to the vultures in the Iranian fashion³.

Other traces of the Zoroastrian religion in Northern India have come to light from time to time, in archaeological discoveries. Kushan coins of the 3rd century engraved on the obverse with the Zoroastrian Fire-Altar, the 17th century remnants of an ancient fire temple at Kandahar described by the Muslim historian Mir Masumi, the discovery of an old and obsolescent form of dokhma (Tower of Silence) near Sangla station in the Punjab accidentally unearthed in 1907 during the construction of a branch railway line, the discovery at Taxila in 1915 of what Sir John Marshall believed to be a Zoroastrian fire temple of the Parthian epoch—all these point to a fairly wide spread Zoroastrian influence in these areas.

The large fresco in Cave No 1 at Ajanta, depicts a Sassanian Embassy from Khusrau II⁴ to the Court of the Chalukyan monarch Pulakesin II of Vatapi (Badami in Bijapur), while the ceiling of the same cave is adorned with a fresco of the Emperor Khusrau Parviz and his Empress Shirin⁵. According to a picturesque tradition recorded in Abul Fazal's *Am e Akbari* and Tod's *Annals of Rajasthan* the family of Udaipur the Sisodia Ranas are said to be descended from the Sassanians, from a son of the same Khusrau II who is believed to have landed on the West Coast of India during the 7th century A.D. attended by a large body of Persian followers⁶. The Gandharbin dynasty is said to have been founded by the Sassanian Emperor Behram V⁷ from his marriage with Sapinud the Hindu Princess of Kannauj⁸ and the distinguished historian Vincent Smith points out that many Rajput clans are descended from foreigners, notably Iranians who entered India in the 5th and 6th centuries A.D.⁹

It is significant that these traditions point to close and cordial relations between Indian and Zoroastrian Princes until the fall of the Sassanian Empire and to a Zoroastrian presence in India, in those early times.

Dr D. H. Spooner Fellow of Stanford and Harvard Universities, and for some time Superintendent of the Archaeological Survey of India, commenced early in 1913 excavations at the ancient Buddhist site of Asoka's capital Pataliputra, modern Kumraha near Patna. His discoveries lead to some interesting and totally unexpected conclusions and in a two part paper published in the *Journal of the Royal Asiatic Society of Great Britain* (January and July 1915) Dr Spooner went so far as to advance the theory of a Zoroastrian Period of Indian History, in Mauryan times. This paper in the words of Sir Jivanji Modi threw a bombshell in the peaceful camp of oriental scholars.

If the idea of a Zoroastrian Mauryan dynasty seems too improbable almost more intriguing is the tradition of Changraghacha. This learned Brahmin having disputed

with Zoroaster, in the Kingdom of Bactria, and having been converted by the Prophet, is said to have returned to his homeland to preach the new faith, which he accomplished with such zeal and success that he is credited with having won 80 000 brahmin converts ! This is related in the Changraghacha Namah one of the manuscripts collected and translated by Anquetil du Perron. If this tradition can scarcely be commended as historical truth, even as pure myth it would seem to suggest, like Spooner's thesis that the ancestors of the Parsis had since the remotest times, established a presence in the land of their future adoption.

It is therefore hardly surprising to hear though this is not generally known, that colonies of Zoroastrians flourished at Rohilkhand, Dehra Dun, Chandauli and various places in Northern India down to Delhi and also in Sind between the 11th and 15th Centuries—remnants of earlier settlements dating back perhaps into achaemenian times. The Tartar king Timur describes one such Zoroastrian colony at Taghlikpur north of Delhi and in his autobiography 'Malfuzat' Timur records that he savagely destroyed it.

By the end of 16th century about the time the East India Company was establishing itself in India the descendants of the Zoroastrian colonists scattered over Northern India, gravitated towards the West Coast, to escape the waves of Mongol and Afghan invasion that ravaged Northern India in the Middle Ages.

Here colonies of Zoroastrians seem to have preceded them from earlier times. Two copper plate grants of Vijayaditya Chalukya King of Badami carry inscriptions dated Saka 622 (700 701 A D) and Saka 627 (705 706 A D) which record that the Zoroastrians paid tribute to him. These Zoroastrians were almost certainly settlements of traders from the Southern maritime province of Pars who since Sassanian times had carried on a flourishing trade with the West Coast of India Ceylon and China. This traffic was accelerated by the building of the port of Bokht Ardashir (Bushir) by the Sassanian King Ardashir (237 A D) and small colonies of traders settled temporarily or permanently on the West Coast of India with the permission of local rulers such as Vijayaditya. These settlers came to be known as Parsis or the people of Pars.

Pahlavi inscriptions on stone testify to their presence at various places on the West Coast as far south as Malabar, and on the East Coast upto Madras. With the Arab conquest (641 A D) control of trade and maritime traffic passed into Arab hands. Inevitably the Iranian trading colonies in India lost contact with the mother country, and many were obliged to make for themselves a home in India. It is possible that in the course of time, they were joined by their co religionists from Persia fleeing from Arab persecution.

A movement such as this may have provided the basis for the Sanjan legend and grown centuries later into a tradition of mass exodus. But if such a landing did take place in the 8th century at Sanjan or elsewhere on the West Coast it was certainly not for the first time. Despite the Sanjan legend and the conflicting theories with which it is surrounded it would now seem that the ancestors of the modern Parsis came to India at various times through the centuries beginning perhaps as early as Darius' conquest in 512 B C and culminating possibly in the landings at Diu and Sanjan.

In any event, if the wise Hindu Prince Jadr Rana, was fictitious, the kindness with which he is credited was not. He is symbolic of the remarkable degree of generosity and religious toleration with which the early Zoroastrian settlers in India were treated. It is a unique and remarkable fact that neither Hindu monarchs nor Persian Emperors at the height of their power, indulged in religious persecution and the early Zoroastrian settlers lived among the old Hindu communities and rulers, in an environment of toleration and peace a fate strikingly dissimilar to that of their unfortunate co religionists in Iran, who suffered unspeakable miseries and persecutions until the end of the last century.

There is no continuous historical account of the Zoroastrians for about 700 years after their appearance on the West Coast of India. The information we have is at best fragmentary. Sanjan is considered the first major Zoroastrian settlement in India and from there the Zoroastrians spread to the surrounding towns Cambay around 920 Navsari where they settled about 1142 then on to Anklesvar in 1268 and crossing the Nerbada to Broach where the first Tower of Silence dates from 1309. The Zoroastrians also settled in Vankaner Varnav in Thana Salsette and Kalyan, but did not at this time go to Surat which was of no importance until Akbar seized it in 1573.

Having settled in India the Zoroastrians fared well. Idrisi¹⁰ the well known Arab traveller who visited Sanjan in 1153 speaks of the industry intelligence courage and wealth of the Sanjan Parsis of those days. Cambay another Parsi settlement was in the 11th and 12th centuries considered to be one of the richest towns in India.¹¹

In the late 16th and early 17th centuries the Zoroastrians moved to Surat and here came into close contact with the Portuguese the Dutch the French and the English all of whom had trading interests in Surat now the best port in Western India. Surat remained the headquarters of the Zoroastrians until the end of the 18th century when the city was greatly diminished by two severe famines in 1790 and 1805 followed by a great fire in 1837. These calamities drove large numbers of Zoroastrians to Bombay which has since remained the stronghold of the Zoroastrians in India.

The Zoroastrians have contributed greatly to the industrial and social development of India and also to its political evolution. The first textile mills were founded by Parsis who laid the foundation of India's flourishing textile industry.¹² The great Tata steel plant at Jamshedpur was the first of its kind in India and the Tata concerns have grown into a vast network of the most varied enterprises as well as charitable trusts. Their founder Sir J. N. Tata was a man of extraordinary vision, energy and courage. The British Government having done everything possible to obstruct his industrial enterprises and having failed to quench his spirit, finally knighted him.

The Wadia family were pioneers in Shipbuilding and were master builders to the East India Company. Until the advent of steel ships vessels for the British Navy—56 men of war including Nelson's flagship The Cornwallis—were built in India in the Wadia Shipyards.

Sir Jamsetjee Jeejeebhoy the first Indian Baronet was a man of remarkable nobility of character and public spirit. Nearly a hundred years ago he founded the numerous and carefully conceived public charities from which the people of Bombay

continue to derive benefits—the J J Hospital the School of Art and numerous other institutions which are open to members of all communities. Although the Zoroastrian community is the smallest in India, its leaders have always thought largely, in terms of the country not merely in terms of their own restricted needs and welfare. 'I am proud of my country,' Mahatma Gandhi said "for having produced the splendid Zoroastrian stock, in numbers beneath contempt but in charity and philanthropy perhaps unequalled, certainly unsurpassed.

The earliest educational institutions of the modern kind and the first vernacular press¹² were established by Zoroastrians and not unnaturally they were also in the fore front of the struggle for India's freedom, though this is a fact not often realised. In his autobiography¹⁴ Mahatma Gandhi relates the episode of Rustamji Jivanji Ghorkhodu in whose home Gandhiji stayed during his second visit to Africa, and who helped Gandhiji to escape in disguise when his life was threatened in Durban in 1892. But for this timely escape, the history of India may well have been different. Ghorkhodu known as 'Parsi Rustamji' went to settle in Durban at the tender age of 13 and was Gandhiji's ardent helper in his fight for the rights of the Indians of South Africa.

Sir Pherozsha Mehta Dr Dadabhoy Naoroji and Sir Dinshaw Wacha were the founder members of the Indian National Congress which achieved independence for India, and Dr Dadabhoy Naoroji was its second president (1886). It was Sir Pherozsha Mehta who laid the foundation of Municipal Self Government in Bombay and in this Bombay gave a lead to the rest of India. It is a remarkable fact that the Zoroastrians have consistently refused to claim the special privileges and rights accorded to minority communities in India, and have been content to be judged on merit in open competition, and through the elective processes.

There are certain well defined characteristics which Zoroastrians seem to share. An engaging Zoroastrian trait is an obsession with charitable trusts. Every Zoroastrian who can afford to will make a charitable trust to endow and maintain hospitals schools orphanages cheap housing for the poor or other more modest objectives. The Charity Commissioner's Register of Registered Charitable Trusts in Bombay is crammed with an incredible assortment of Zoroastrian trusts. Even the very poor Zoroastrian (who can not afford to indulge in a charitable trust) has a spirit of helpfulness and a responsibility towards his fellows which is impressive and often moving.

Ovington¹⁶ who visited India in 1690 writes in his book that the Zoroastrians 'assist the poor, and are very ready to provide for the sustenance and comfort of such as want it. Their universal kindness, either in employing such as are ready and able to work, or bestowing a reasonable bounteous charity to such as are infirm and miserable leaves no man destitute of relief, nor suffers a beggar in all their tribe'. It is typical that at the time of the Surat famine in 1790 Sorabjee Maneckji Readymoney as well as the grandsons of Lavji Wadia Nusserwanji Maneckji and Pestonji Bomanji fed thousands of victims irrespective of creed for a whole year. Ardasher son of Dadabhai Nasserwanji, founder of the Dadyseth family did the same during the 1805 famine. This enormous Zoroastrian concern for the alleviation of want and suffering would seem to stem directly from Zarthusra's ancient insistence that evil is a positive and powerful

force and that it is the Zoroastrian's duty to fight it strenuously in all its shapes, not only on the spiritual plane, but in a practical sense in everyday life. This is a teaching so strongly and continuously stressed that it has become a part of the Zoroastrian character. Injustice, poverty, hunger, disease, even dirt on the streets are seen as forms of evil which must be removed or remedied. For this reason Zoroastrians are usually activists and great espousers of causes.

In very simplistic terms, the central teaching of the Zoroastrian faith is 'Good Thoughts, Good Words, Good Deeds', a creed which permeates the Zoroastrian character. With this goes cleanliness of the body and the physical environment. Never—or very rarely—is a Zoroastrian found bailing rubbish out of his house into the street. The poorest Zoroastrian tenements are scrupulously swept clean and well tended. A Zoroastrian will never pollute water—wells, rivers, the ocean. There is in the Zoroastrian scriptures a prayer for the Leaf¹⁶ for the preservation of green and growing things. Long before ecology became fashionable this religion taught care and respect for the environment. These various strands in his conditioning make the Zoroastrian generally an ethical, hard working, honest human being and a useful member of any community in which he may find himself.

The Zoroastrians have been in India at various times since Darius' conquest in 512 B.C. but it was between the 8th and 10th centuries that they finally settled in India. During the last twelve hundred years the history of the Zoroastrians has been inextricably involved with the history of India and all that has happened on this vast sub-continent. The Zoroastrians were in the forefront of India's epic struggle for freedom and they have continued to contribute to the political, social and industrial development of the country, creating for themselves in the land of their adoption a useful and influential place, by dint of the Zoroastrian ethic of honesty, hard work, with the good will of their Hindu hosts, and the help of Ahura Mazda.

ZARATHUSHTRA'S TEACHINGS

The Religion preached by Zarathushtra is essentially an austere one with its appeal to the intellect rather than the emotions. It is also an extremely practical religion which attempts to show the way to a good life which is also a full and fruitful life, eschewing asceticism and retirement, and undertaking fully the duties and responsibilities of life on earth.

Zarathushtra lived and taught centuries before man had discovered the potentialities of the human mind and the excitement of philosophical speculation. Nevertheless the doctrines which Zarathushtra preached in that remote time show that he was a great and deep thinker. Not only did he stand far above his contemporaries but his ideas swayed the thoughts and philosophy of the Romans and sophisticated Greeks; they influenced also the Jewish religion and through it Christianity and Islam and generally left an impression on the spiritual and intellectual development of the human race.

The leading idea of Zarathushtra's theology—in those days a revolutionary one—was Monotheism, i.e. that there are not many gods but only one. His predecessors, the

Saoshyanto or priests of the ancient Aryan community, worshipped a plurality of beneficent spirits whom they called the "Ahuras or Asuras" who were eternally opposed to the 'Daevas the evil spirits

Spitamā Zarathushtra not satisfied with this indistinct expression of the Divine Being, reduced the plurality of beneficent spirits to unity. The new name by which he called the Supreme Being was Ahura Mazda "All-Wise Creator — a concept identical with the notion of Elohim (God) or Jehova in the books of the Old Testament

Having arrived at the lofty idea of the Unity and indivisibility of the Supreme Being Zarathushtra undertook to solve the problem of evil. The existence of evil at the same time, as an all powerful all holy Supreme Being has always been the problem of religious thinkers. Judaism solved the difficulty by attributing it to Satan—a malignant angel who rebelled against God. Though defeated and driven into Hell, he still had the power to lead mankind into sin. Christianity and Islam followed Judaism. Zoroastrianism found a different answer—one which is satisfying and highly realistic

Zarathushtra solved this difficult question on two levels—*theologically in terms of monotheism and philosophically in terms of a cosmic dualism*. Philosophically Zoroaster explained the contradiction by the supposition of two primeval causes. In the Yasna (XXX103) it is said: In the beginning there was a Pair of Twins—Two Spirits each of a peculiar activity. These twins, though different, were united as to their source and separately the authors of good and evil. As soon as these two separate spirits came into being their creative activity and at the same time their permanent conflict began. The history of this conflict continues to be the unchanging conflict of the world

Despite the advent of great religions and of ethical and philosophical systems the world has not changed. Evil in all its shapes continues to exist side by side with good and now scientists tell us that in the purely physical sense at any rate this is necessary for the preservation of creation.¹⁷ We are told that the law of polarity pervades nature. That everything physical mental or moral has its opposite and that there would be chaos without the play and counterplay of these opposing forces and the resulting fine balance and tension which sustains the universe

This idea of polarity is one which Zarathushtra seems to have grasped before the earliest scientists—and it is implicit in all his teachings. Zarathushtra realized and accepted that an inescapable dualism besets nature and he taught that good and evil are co-existent. That good by itself has no reality without evil and that it is man's duty to realise good through a strenuous rejection of evil in all its forms

It is important to remember—as writers on this question have laboured to make clear—that while philosophically Zarathushtra believed in this cosmic dualism theologically he preached an uncompromising monotheism—the idea of One Supreme Being presiding over a dual universe of good and evil

Nowhere does Zarathushtra allow the existence of a separate evil spirit of equal power with Ahura Mazda and contending with him on equal terms. The two primeval spirits are united in Ahura Mazda Himself and subordinated to Him. There are important passages in the Gathas where this is clearly stated —

“Art thou not He in whom the final
cause of both intellects exists ?’

(Yasna XI viii 4)

Ahura Mazda “desiring good has created
both weal and woe

(Yasna XI v 9)

The evil spirit Angra Mainyush who disputed the kingdom on earth with the Holy Spirit, Spenta Mainyush is the opponent not of Ahura Mazda, but of Spenta Mainyush and both are equally the creatures of the Almighty ¹⁸

It is difficult to imagine an order of perfect goodness and truth existing in a vacuum. Science has shown that in a physical sense such an order is hardly conceivable. But even if it were, man's life on earth would lack all meaning and savour. By allowing the existence of evil Zarathushtra provided that challenge and stimulus to the good life which enables man to rise to his highest stature. He also promised the ultimate triumph of good over evil and in his teachings it is clear that while Good and Evil are *co-existent*, they are not *co-eternal*. As a result of man's constant endeavours and the advent of the promised Saoshyos (3000 years after the coming of Zarathushtra) we are told that the Evil Spirit will finally be destroyed and men's souls delivered, to reside in eternal bliss in Garothmana (Heaven). Here then is a theology which makes a practical acceptance of the existence of evil but also holds out the promise of its final extinction. But whilst final bliss is promised it is important to remember that the emphasis is always on man's conscious rejection of evil.

To us a metaphor Zarathushtra looked evil squarely in the eye and did not quail. He realised that it was a positive and powerful force—but not one to be propitiated or appeased nor something to be overcome & retreat into cloistered virtue nor explained away sophistically as Maya or illusion. It was a force which it was the Zoroastrian's duty to combat unceasingly, in all its forms and wherever it may be found and salvation lay not in fleeing from evil but in fighting it not only in a spiritual sense but in the course of one's everyday tasks so that every wrong may be rejected.

The essence of Zarathushtra's teachings may be summed up in the threefold precept Humata Hukhata Huvareshita — good thoughts good words good deeds. Simple though this sounds it is difficult to imagine a more basic and comprehensive prescription for the Good Life.

Upon the Zoroastrian is placed full responsibility for his thoughts words and actions. He is enjoined to think pure truthful and constructive thoughts, to express himself in truthful and gracious words and to fill his life with true and good deeds. These good deeds are specified in detail in some of the scriptures—to protect animals help the needy cultivate the land and love truth espouse just causes and so on.

Charity is made an essential part of religion ¹⁹ Zarathushtra seems to have realized that doctors and psychiatrists tell us to day that a man's health happiness and

success depend on the quality of his thoughts, and the environment he thus creates around himself. In the Zoroastrian scriptures there is a great emphasis on truth and Herodotus records in his history that there were three principal qualities that the Zoroastrians stressed in the education of their young from the ages of 7 to 25— 'to speak the truth, aim straight and ride superbly'."

It is often supposed that the followers of Zoroaster are worshippers of fire. This is wholly erroneous, but an idea which was first propagated as early as in the 7th century A.D. by the Muslim conquerors of the Persian Empire. The Muslim abhor idolatry and the Arabs who overran Iran probably expected to find but were amazed to discover no visible signs of idolatry, in the forms of Zoroastrian worship. However, it was necessary to find a popular and uncomplicated reason for exterminating the old religion which they found in the lands they conquered, and it became convenient to believe that the followers of Zarathushtra worshipped fire. The term fire-worshipper as applied to Zoroastrians occurs for the first time in the writings of the Arab historians and theologians and through them this idea seems to have gained wide currency.²⁰

The Ancients knew better. That people," says Herodotus speaking of the Iranian Zoroastrians "rejects the use of temples, of altars, and of statues and smiles at the follies of those nations who imagine that the gods are sprung from or bear any affinity with human nature. Hymns and prayers are the principal worship; the Supreme God who fills the wide circle of heaven is the object to whom they are addressed."

The sacred fire which burns in Zoroastrian temples day and night is not in itself an object of worship—it is a symbol in exactly the same sense as the cross in a Protestant church or statues in a Catholic one—or even the 'Mihrab' the little symbolic niche in the Muslim mosque. Men have always needed a symbol through which to commune with their creator to enable them to focus their minds and to reach out to abstract ideas which would not otherwise be easily grasped. Religious teachers have always provided symbols. Instead of a man made one Zoroaster gave his followers the symbol of Fire as being the most appropriate expression of all the attributes of the Supreme Being as creator, purifier, the divine essence bright and shining that pervades the universe.

Men especially in the early days of the world, have always thought of light as an expression of divinity. The Vedic Hindus kept a hearth fire burning day and night. In Rome the sacred fire was kept alive in the Temple of Vesta, it burned continually in the Greek Prytaneum and when the Greeks sent out colonies the emigrants took with them living coals from the altar of Hestia with which to start a national fire in their new home. In Egypt Akhnaton actually decreed the worship of fire. The Jews saw their God as 'a pillar of Fire' and in the Bible, fire is often spoken of as expressing God's power and presence. The Lord shall be unto thee as the everlasting Light.²¹ In his first Epistle we have St. John proclaiming the message that God is light.

Fire is a symbol which has always filled the minds of men with awe and reverence, and for the Parsees it continues to be God's most splendid creation and the best expression of his greatness and glory.

References

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- 2 There is much evidence, particularly numismatic, for the sway of Satrap rulers from the 1st to the 4th centuries A D not only in the North of India, but also in large areas in the West comprising Gujarat, Kathiawar Cutch, Sind Malwa and North Konkan
- 3 P P Bultara, *Highlights of Parsi History*, p 27
- 4 Khusrau Parviz A D 520 628
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- 6 Menant-Marzban, *The Parsis in India*, Vol I p 34
quoting Gladwin's Ain-e-Akbari II III and other authorities
- 7 Behram Gor A D 420 439
- 8 M S Iranj The Story of Sanjan p 41
- 9 V A Smith, The Oxford History of India, p 172
- 10 cited by P P Bultara in *Highlights of Parsi History* p 34
- 11 The Imperial Gazette of India Vol IX pp 292 293
- 12 The first textile mill in India was the Bombay Spinning and Weaving Mill established in 1854 by Cowasji Nanabhoy Davar
- 13 The Mumbai Samachar, a Gujarati daily paper was started in 1822 by Fardun Marzbanji
- 14 M K Gandhi *The Story of my Experiments with Truth* pp 236 ff
- 15 Quoted by Dr Hormazdyar Dastur Kayoji Mirza, *Outlines of Parsi History* p 271
- 16 The Siroja Yasht
- 17 An inevitable dualism bisects Nature so that each thing is a half and suggests another thing to make it whole as— Spirit, Matter, man woman, odd, even subjective objective in, out upper under, motion rest
Emerson— Quoted by A S Wadia— The Message of Zoroaster, ¶ 80
- 18 This idea occurs in other religions
(a) Shree Krishna in the Bhagavad Gita 'These two, light and darkness are esteemed the world's eternal ways'
(b) I form the light and create darkness I make peace and create evil I, the Lord do all these things ISA XLV 7
Quoted by A S Wadia— Message of Zoroaster p 91
- 19 Note
There are some remarkable instances in which Zarathushtra lays aside the prophet, assumes the legislator and discovers a liberal concern for private and public happiness
Gibbon *Decline and Fall* Vol I page 195
- 20 In the Shah Namah the Persian (Muslim) poet Firdausi, more than made amends for this ancient calumny
- 21 Isaiah LX 19

सूफी साहित्य

डा० मुहम्मद अयूब खाँ 'प्रेमी'

सूफी साहित्य सही अर्थों में अपने युग की चेतना तथा जन जीवन की सस्कृति का अक्षय काश है। भारत में सूफी कवियों ने लोक विश्वास, लोक परम्परा लोकधर्म की अभिव्यक्ति ही नहीं की है, अपितु व्यापक अर्थों में मानव मूल्यों की रक्षा करने का भी ध्येय प्राप्त किया है। यह साहित्य युगविशेष के जनजीवन का दर्पण ही नहीं है अपितु सहो अर्थों में जीवन की व्याख्या तथा रचनात्मक समीक्षा भी है। जनजीवन की लोक प्रियता का सम्बल पाने के कारण हिंदी सूफी साहित्य की परम्परा सुदीध तथा समृद्ध रही है। इस साहित्य का सही मूल्यांकन करने के लिए दायनिक पृष्ठभूमि तथा उसके ऐतिहासिक परिसर का गान नितांत अपेक्षित है।

सूफीमत के आरम्भ से ही सूफी महात्माओं तथा साधकों ने उस सत्या वेधो दष्टि को अपनाया है जिसमें मन की ईश्वर में लीन करने की अनवरत साधना होती है। इब्राहीम अद्यम (७२३ ई०), फुर्याक (८१० ई०), रबिया (८०२ ई०) जाफर सदीक, आबू हनीफ आदि सूफी साधकों ने नान की छात्र में बराम्य को आवश्यक माना है। सुलेमान उदरानी, धूनमून मिश्री आदि ने भावात्मक चिन्तन की एक नयी दिशा को महत्व प्रदान किया है। ममूर हल्लाज में क्रांतिकारी विचार-तत्त्व मिलता है। यह विचार तत्त्व विशेष रूप से रुद्रियों का विरोधी था अतः कुछ लोगों ने इसे इस्लाम विरोधी माना है। लेकिन आगे चलकर गजाली जैसे तेजस्वी सूफी दायनिक में इस्लाम के साथ सुदूर सामंजस्य स्थापित करने का ध्येय प्राप्त किया है। गजाली की परम्परा में प्रसिद्ध कवि शखसादी अत्तार और जलालुद्दीन रूमी। उस प्रतिभा-पुञ्ज सूफिया का आविर्भाव हुआ है।

इही सूफी सती वा हिंदी के सूफी कवियों पर प्रभूत प्रभाव परिलक्षित होता है। मोलाना रूमी के समकालीन इब्ने अराबी (मृ० १२४० ई०) तथा फरीदुद्दीन अत्तार ने 'बहदनुलवजूद' (कवलत्ववाद) के सिद्धांत का प्रतिपादन किया, जिसने अनुसार परम सत्ता समस्त दृश्यमान जगत का आदि स्रोत है तथा अविभाज्य हावे हुए भी एक है (अलवजूद अलमुतसक अस्ल कुल वजूद)। परम सत्ता के अतिरिक्त जो जो कुछ भी है वह उसने मन की उपज है, उसका कोई पृथक् अस्तित्व नहीं है। अबहल्लाज ममूर के अनुसार 'मेरी आत्मा (जीवात्मा) मेरी आत्मा से मिल गई है जिस स्वच्छ जल से सराब। जब कोई वस्तु मुझे स्पर्श करती है तो मानो वह मुझे स्पर्श करती है। देख न सभी प्रकार स तू में है'^१ जब जीवात्मा में डूब जाता है तो मोलाना रूमी विरहिणी आत्मा की उपमा बामुरी से दत्त हैं।^२ हक की पूर्ण प्रतिच्छाया केवल कामिल (सिद्ध पुरुष) में होती है। "जीव केवल पथ बिंदु है जिसके द्वारा ईश्वर की सजन शक्ति का संचार होता है। अतः जीव ही स्वामी और स्वामी ही जीव है।" इब्नुलअराबी के ऐम विचार को फुमुसुल हिकम मिल १९४६ पृ० ९२ पर विशेष रूप से व्याख्यायित किया गया है। अराबी के मतानुसार परमाथ तत्त्व शाश्वत सौ दय रूप है। ससार एक दर्पण है जिसमें वह अपना प्रति

विम्ब देखता रहता है। यह मत भारतीय प्रतिविम्बवाद से समानता रखता है। इस प्रकार परमात्मत्व चिन्मयी इच्छा-शक्ति (Self conscious will) स्वरूप है योनि जगत उसी का परिच्छिन्न विकास है।

सो दय स्वरूप होने के कारण परमात्म तत्त्व का स्वभाव है कि वह अपने भाव में विभार होकर विश्व दपण में अपने मुख को अर्थात् आत्मरूप को निरंतर ही देखता रहता है। इसीलिए जगत प्रतिविम्ब मात्र है परिणाम नहीं है। इस प्रकार सो-दय का आत्म प्रकाश ही सृष्टि का कारण है। मूर्फी सो-दयमान को उसी परम प्रेम का आत्मम्बन मानता है। उसके लिए विश्व में सचित्र व्याप्त एक ही सो-दय प्रमी को आसन्न करता रहता है। वही लौकिक और अलौकिक का कोई अंतर नहीं है।¹⁴

हदीम में भी कहा गया है कि "गोपन स्थिति में अकेल न रहने के कारण अल्लाह ने आत्मप्रकाश के लिए सृष्टि की है।"¹⁵ यहाँ 'एको ५ बहु स्याम्' की शाश्वत कामना प्रतीत होती है। हल्ताज के मतानुसार हक की सत्ता का सार प्रेम है। सृष्टि से पूर्व परमतत्त्व का प्रेम अपने आप की ही अनिवार्य है। अतः परमतत्त्व ने शून्य से अपना प्रतिरूप उत्पन्न किया जिस आदम कहते हैं। परमतत्त्व ने आदम के माध्यम से ही अपनी अभिव्यक्ति की है। इब्ने अराबी का हयाऊस्त (सब कुछ वही है) वदात के 'सब खलिवद ग्रह नेह नानास्ति बिचन से समानता रखता है। इब्नेसिना के मतानुसार ब्रह्म शाश्वत मौल्य रूप है। ससार एक दपण है जिसमें उस अपना प्रतिविम्ब दिखाई देता है। जैसे प्रतिविम्ब की पुतली में बिम्ब की प्रतिच्छवि दिखाई देती है उसी प्रकार इस सम्पूर्ण विश्व में मनुष्य या आदम में ही परमतत्त्व की पूर्ण प्रतिच्छवि दिखाई देती है।

मूर्फी मत में इत सदैव अद्वैत में पयवसित हो जाता है। सो-दय के द्वारा प्रेम तब पटुच होती है और प्रेम के द्वारा मिलन तक के लक्ष्य को प्राप्त किया जाता है। मूर्फियों का साध्य निस्सीम सो-दय, निस्सीम प्रेम और निस्सीम मिलन या 'बिसाल' है।¹⁶ इस प्रकार यह सो-दय निस्सीम और प्रेम अनंत होने के कारण अंतर बाह्य जल द्रोहो से अतीत है। सभी धीलाना रुमी कहते हैं—'मैं अपने चित्त तथा हृदय से इत का विचार निकाल डाला है। मैं एक ही को बुझता हूँ, उसी से परिचित हूँ। वही एकमात्र मेरी दृष्टि में है और उसी का नाम मैं लेता हूँ। वही आदि है और वही अंत, वही प्रकट है और वही गुप्त। मेरा वही सबस्व है। यह भी तू ही है और वह भी तू ही है। इसके अतिरिक्त मैं अन्य किसी को नहीं जानता।'¹⁷

मूर्फियों ने प्रेम की चार साधनावस्थाएँ निश्चित की हैं—शरीरगत तरीकत, हकीकत और मारिफत। धर्म ग्रन्थों में निर्धारित विधि—विधानों का पालन शरीरगत बहुलाता है। हृदय की गुडता द्वारा ध्यान चिंतन की स्थिति तरीकत है। जिस अवस्था में परमतत्त्व की एकता का ज्ञान, गुणों का ज्ञान तथा कृपा का ज्ञान हो जाता है उसे हकीकत की सज्ञा दी गई है। वास्तव में यह तीनों प्रकार का ज्ञान ही सत्य का बोध है। चौथी अवस्था मारिफत सत्यानुभूति जनित सिद्धावस्था है। इसका दो रूप हैं—हाली और इल्मी। हाली संगीत नृत्य आदि के साधनों से प्राप्त अवस्था है। हाली अवस्था के दो पक्ष हैं—त्याग पक्ष और प्राप्तिपक्ष। त्यागपक्ष के अंतर्गत फना अर्थात् अपनी सत्ता का विस्मरण, फकद अर्थात् अहंकार का मर्द, शुक्र (प्रेम मर्द) और वजद अर्थात् परमात्मा की प्राप्ति के पक्ष आते हैं।

हृदय का शुद्ध करने के लिए साधक मात मुकामात (स्थानों) से गुजरता है। प्रायश्चित्त अकिंच नता त्याग, सताप, ईश्वर विश्वास, धय, तथा निरोध में सात स्थान हैं। अपने यहाँ सात भूमियाँ हैं—भू, भुव स्व मह, जन, तप और सत्यम। मूर्फियों का मत है कि यदि ब्रह्म जल रूप है तो सृष्टि हिमरूप है। इस प्रकार सृष्टि उन्नी परमतत्त्व का विषय है। यज्जाली के मतानुसार दश्य तथा अदश्य सृष्टि के दो रूप हैं। अदश्य सृष्टि के भी दो रूप हो जाते हैं—आलमे उल जबरत तथा आलमे-उल मल्कून। आत्मा

का सम्बन्ध आलमे उल अबस्त से है तथा देवदूतों के रहने का स्थान आलमे उल मल्कूत है। हल्वाज के मतानुसार पाँच आलम (लोक) हैं—आलमे नासूत (भौतिक लोक), आलमे मल्कूत (चित लोक), आलमे अबस्त (आनन्द लोक) आलमे लाहूत तथा आलमे हाहूत।

सूफियों के अनुसार जीव और अल्लाह एक ही हैं। 'अनअस हक' से जीव अल्लाह का प्रतिरूप सिद्ध होता है। अल्लाह ने अपने नूर से अपने अनुरूप आदम की सृष्टि की। इसी आदम में रूह वह भौतिक शक्ति है जिससे अल्लाह की भूलक दिखाई देती है। आदम में दूसरी वस्तु है कल्ब। यह के साक्षात्कार करने का माध्यम कल्ब ही है। कल्ब को सत्य का दपण और अल्लाह का आवास माना जाता है। अल्लाह के साक्षात्कार में बाधक है न पस। वासना या ऐंद्रियता ही न पस है जो कल्ब के चारों ओर घाई रहती है। बेचन रूह फिर भी अल्लाह की याद दिलाती रहती है। साधना की सात भूमियाँ हैं—इश्क, जशद, म्बारिक वजद, हकीक, वस्ल और फना। सूफियों की यात्रा का आरम्भ इश्क से होता है और उसका अंत फना है। इश्क की आग न पस को भस्म कर देती है जिससे कल्ब निमल हो जाता है और अल्लाह का साक्षात्कार सम्भव हो जाता है।

इतिहास पर एक विहंगम दृष्टि डालने के अनंतर ज्ञात होता है कि भारत में सूफिया का आगमन ७१३ ई० के आसपास हुआ है। इसका केंद्र सिंध में मुल्तान नगर था। तथ्यों से पता चलता है कि यहाँ पर ही सूफी साधना में तानिक, यौगिक और रामायनिक साधनाओं का समावेश हुआ था। प्रथम भारतीय सूफी सत शेख इस्माइल लाहोरी (१००५ ई०) माने जाते हैं। इनके बाद शेख अली बिन उस्मान अल हजरीरी (मृ० १०७२ ई०) भारतीय सूफी सम्प्रदाय का प्रवक्तृ माने जाते हैं। इसके पश्चात् सयद अहमद मुल्तान साबी सरवर (मृ० ११८१ ई०), ख्वाजा मुईनुद्दीन चिश्ती, कुतुबुद्दीन बख्तियार काकी, बहाबुद्दीन जकारिया गहाबुद्दीन सुहरावर्दी, मसदूम लाल शाहबाज कलंदर, मगर पीर, ख्वाजा खिष्म सयद जलाल बुलारी, मसदूम जहाँनिया जहाँगशत, सयद मुहम्मद बरहमन, पंजाब के बाबा फरीदुद्दीन और अहमद कबीर, कश्मीर के बुलबुल शाह पश्चिमोत्तरी भारत के सूफिया में से अग्रगण्य माने जाते हैं। दक्षिण भारत में निचनावल्ली के मजहर बली (१२२६ ई०) सयद इब्राहीम शहीद बाबा फखरुद्दीन शलमुतलाबुद्दीन, जहीर बक्श, मुहम्मद अल हुसनी तथा बू दाबन राज गमूद राज को विशेष ख्याति प्राप्त हुई है। लेकिन नपरशाह (१०३९ ई०) दक्षिण में सूफी सम्प्रदाय के प्रवक्तृ माने जाते हैं। पू्व में बंगाल के शाह मुल्तान कसी (१०३५ ई०) प्रवक्तृ हैं लेकिन कुछ लोग मसदूम शल जलालुद्दीन तवरेजी (१२४४ ई०) को ही प्रवक्तृ मानते हैं जिन्होंने सुहगवर्दी शाखा की स्थापना की। यह गहाबुद्दीन सुहरावर्दी के शिष्य थे। शल फरीदुद्दीन शकरगज न चिश्तिया शाखा की नींव डाली। शाह सफाउद्दीन न कादिरिया शाखा का प्रवक्तृ बना। इस प्रकार भारत में चिश्तिया, सुहरावर्दिया, कादिरिया तथा न बशबंदिया सूफी सम्प्रदायों का विकास हुआ।

हि० सूफी वाक्य की इस विशाल सांस्कृतिक पृष्ठभूमि को देखते हुए अब हम संक्षेप में सूफी साहित्य का इसी वाक्य में मूल्यांकन करेंगे। वस तो हिंदी विद्वान एकमत होकर मुल्ला दाऊद कृत चरान्यन को सूफी प्रभावधान परम्परा की प्रथम रचना मानते हैं जिसका रचनाकाल १२७७ ई० है लेकिन डा० दासगजदी के अकाट्य तर्कों के आधार पर हम अब दुरहमान कृत सदश रासक (रचना काल ११२० ई०) का निश्चय ही सूफी काव्य परम्परा की प्रथम कृत मानेंगे।⁸ कवि का आरम्भ में ही नथन है कि इस ग्रंथ की रचना अत्यधिक स्नेह के साथ की गई है तथा रहस्य भावना से ओतप्रोत है। यह नथनपुटो में अमृतस्वर की भाँति है। इसके अथ मकत का वही विलक्षण व्यक्ति ध्यान में ला पाता है जो मुरदमग अर्थात् मुरति सग (मुरतियाग) में विद्यमान है।⁹ इस रचना के आरम्भिक छंदों में कर्तार या खालिक की स्तुति की गई है

और उसे समुद्र पृथ्वी, पर्वत, वृक्ष और आकाश रूपी आगन का रचयिता बताया गया है। यही परमेश्वर मनुष्यों देवताओं, विद्याधरों और आकाश माग पर चलने वाले सूप चन्द्र बिम्बों द्वारा स्तुत्य है। ग्रन्थ के अंत में कामना व्यक्त की गई है कि "जिस प्रकार क्षणाद में उस विरहिणी (जीवात्मा) के काय की, अर्चित महती सिद्ध हुई उसी प्रकार पाठक और श्रोताओं के भी काय सिद्ध हो तथा अंत में (आखिरत के दिन) सफलता प्राप्त हो। —

जमि अर्चितिच वज्जु तस सिद्ध खणदि महतु ।

तेम पठत सुणतयहु जयज अणाइतु अतु ॥¹⁰

इस प्रकार सदेशरासक में जीवात्मा परमात्मा सम्बन्धी अनेक गूढ़ाय प्राप्त होते हैं। पति के वियोग में जीवात्मा प्रेम विह्वल होकर ईश्वरवृत्त रूपी पथिक से सदेश ले जाने को कहती है। उस समय उसकी दशा का चित्रण रहस्यात्मक सकेतो के आधार पर किया गया है। मुल्ला दाऊद की च दायन (रचना काल १३७९) भी अपने रहस्यात्मक सकेतो के लिए बहुत प्रसिद्ध है। मुल्ला अब्दुल कादिर बग़ावूनी लिखते हैं—'यह इतनी अधिक प्रसिद्ध है कि इस प्रदेश में इसके परिचय की आवश्यकता नहीं। दिली में मखदूम शेख तफीउद्दीन बाइज रब्बानी उसके पद्य विभिन्न प्रसंगों में मस्जिद के मंच से पढ़ते थे। जब उसके समकालीनों ने इस मसनवी को इस प्रकार महत्त्व देने का उनसे कारण पूछा तो उन्होंने उत्तर दिया कि इसमें आध्यात्मिक तथ्यों का उल्लेख है और जिन लोगों ने अलौकिक रहस्यों का रसास्वादन किया है वे इससे अत्यधिक प्रभावित होते हैं। इसमें दैवी प्रेम उद्दीप्त होता है और इस पुस्तक का कुरआन की आयतों के साथ सामंजस्य भी है।¹¹ इस प्रकार च'दायन में नूरक और च'दा की प्रणयगाथा के माध्यम से लौकिक धरातल पर आसीन होकर प्रेम के हकीकी रूप के मम को साकेतिक भाषा का आश्रय लेकर उद्घाटित किया है। इसके पश्चात् सूफी काव्य की परम्परा में कुतुबन कृत मृगावती जायसी कृत पदमावत, अलरावट, सखरावत चम्पावत, इतरावत, मटकावत, चित्रावत खुरानाभा, फेरानामा, कहरानामा, होलीनामा, आखिरी कलाम नैनावत, चित्ररेखा¹² और क'हावत¹³ मरफ़न कृत मधुमालती (१४४५ ई०) आलम कृत माघवानल कामकदला (१५८३ ई०), उस्मान कृत चित्रावली (१६१३ ई०), दोखनबी कृत ज्ञानवीप (१९१९ ई०), यामत ख़ाँ जान कृत कनकावती, हुसैन अली कृत पुहुपावती, कासिमशाह कृत हस जवाहर, नूर मुहम्मद कृत इ'त्रावती तथा अनुराग वासुरी, शेख निसार कृत यूसुफ जुलेखा, बबाजा अहमद कृत नूरजहाँ शख़ रहीम कृत प्रेमरस नसीर कृत प्रेमदपण हाजीबली कृत प्रेमनामा ऐसी ही प्रसिद्ध प्रमाख्यात्मक रचनाएँ हैं जिनमें सूफी दर्शन के गूढ़ाय अभिव्यक्त हुए हैं। इन कवियों के अतिरिक्त सूफी काव्य-परम्परा को सम्बद्ध करने वाले कवि हैं—अमीर खुसरो, शख़ अब्दुल कुदूस गगोही अलखदास (ज० १४५९ ई०) मुल्तानुत्तारकीन शेख हमीदुद्दीन नागोरी (ज० ११८३ ई०), नवीरदास बारमुहम्मद (यारी साहब), शाह साराबअली कल'दर आदि जिन्होंने सूफी दर्शन के अनुभूतिपरक रूप को अमरवाणी प्रदान की है। प्रसिद्ध कवि अमीर खुसरो ने हजरत निजामुद्दीन औलिया के देहावसान पर साकेतिक सूफ़ी गली में यह दोहा पढ़ा था, जिसका अलौकिक गूढ़ाय देखिये—

गोरी सोबे सज पर, मुल पर डारे केस ।

चल खुसरो घर आपने, रन भई चहुँ देस ॥

अमीर खुसरो ने परमात्मा और हजरत मुहम्मद के सम्बन्ध में जो आध्यात्मिक सक्त दिये हैं वे भारतीय सूफी काव्य के लिए दिशा निर्देशन करते हैं —

सभी मसिया ना पिया पियारा । सब में है और सब सौ यारा ॥

बाकी आन मुफ़ यह भा । जायी है पिन दखी चा ॥

तथा

एक पुरुष है दई सवारा । दुनिया का निस्तारन हारा ॥

बाके चरना साग रहो । ज्यादा बचन न मुँह से कहो ॥¹⁴

१३वीं शताब्दी में ही सूफी चिंतकों ने नाथ-पंथी सिद्धान्तों को आत्मसात कर लिया था । सूफियों के मध्य सकुचन (इत्माल) और विस्तारण (तफमील) का विश्वास महत्त्वपूर्ण है । विस्तारण की दशा में सम्पूर्ण जगत उसी का अभिव्यक्त रूप है और सकुचन की स्थिति में शून्यमात्र अवशिष्ट रह जाता है—

जो बिस्तरें तो सब सकत सकोच सो सोय ।

एक पुरुष के नांव दस, बिरला जानै काय ॥¹⁵

शेख हमीदुद्दीन नागोरी का कथन है कि जीवात्मा में परमात्मा जब अपने रंग के रसायन का संचार कर देता है तो रोगिणी जीवात्मा जोषन हो जाती है । यहाँ उन पर नाथ पंथी प्रभाव है—

रोमनि गइ जोगिनि करी गनी गई को दास ।

अयन रसायन सचरै, रगु जु मारै ओस ॥

शेख अब्दुल कुद्दूस गमाही (१४५८ ई०—१५३४ ई०) के गुप्त थे शेख अहमद अब्दुल हक (मृ० १४३४ ई०) वे कबीर के समकालीन तथा पूर्ववर्ती कवि रहे हैं । उनका एक दोहरा देखिये—

बया हौं मोस न 'यावऊ' ऐसा देखू माय ।

बाहर भीतर हे सखी, आपन एक खुदाय ॥¹⁶

शेख अब्दुल कुद्दूस गमाही अपने उपनाम 'अलखदास' के नाम से प्रसिद्ध रहे हैं । 'अलखदास' अपने को बंधू और परमात्मा को पति मानते हैं । उन पति ने बंधू के लिए ही अपने व्यक्तित्व को आकषक बनाया है । जिस प्रकार मुग्ध पुष्प में रहती है उसी प्रकार रचना में रचनाकार समाया हुआ है । फिर जीवात्मा उसक साथ बंधो न कीड़ा करे—

धनि कारन पिय आप सवारा । विनु धनि समी कत किन हारा ।

गह खेल धनि माही एबी । वाम फूल मेंह आखे जवाँ ॥

क्यो नही खेळूँ तुम सग भीता । मुझ नारन तैं ईता कीता ।

अलखदास' आल सुनि लाई । सोई बाध अरथ फुन सोई ॥¹⁷

जगत में परमात्मा का ही अस्तित्व सवत्र व्यापक है । 'जिधर देखता हूँ उधर तू ही तू है' या 'सब सत्त्वित्व ब्रह्म नेह नानास्ति किंचन' का भावानुवाद देखिये—

जिठर देखूँ हे समी तिठर और न काइ ।

दखा ब्रह्म विचार में सब ही आपुन साइ ॥¹⁸

'अलखदास' निश्चय ही एक श्रेष्ठ रहस्यवादी कवि हैं । वे केवलत्ववादी हैं—

एक अकेला साइयाँ, दुइ दुइ कही न कोइ ।

बास फूल हैं एक ही, कह क्यो दूजा हाइ ॥¹⁹

अलखदास के कई दोहरे कबीर की सावित्रा से तुलनात्मक साम्य रखते हैं । उनकी रमेतियों के विषय में भी यही तथ्य है । देखिये—

अलखदास—जैसे कुम्भ अम्व महुँ भेव । तसो बुद बदी नरमेव ।

बाहर भीतर कहा न जाय । सरब निरंतर ऐक काय ॥²⁰

कबीरदास—जल में कुम्भ कुम्भ में जल है, बाहर भीतर पानी ।

फूटा कुम्भ जल जलहि समाना, यह तत क्यो नानी ॥²¹

अलखदास—हेरत हेरत हे सखी, हौघनि गई हिराय ।

परया बूद समुद महँ, कह कयो हेरो जाय ॥²²

कबीरदास—हरह हेरत हे सखी, हौं भी गई हिराय ।

बूद समानी समुद महँ सो कत हेरी जाय ॥²³

कबीर (सं० १४५५—सं० १५७५) पर सूफी मत का प्रभाव भी कम नहीं है। उनपर हल्लाक के प्रेमवाद का प्रभाव स्पष्ट रूप से परिलक्षित होता है—

कबीर बादल प्रेम का, हथ पर बरसा आइ ।

अंतर भीगी आत्मा, हरी भई बनराइ ॥²⁴

इब्नेसिना का सौन्दर्यवाद उनकी कई रचनाओं में है। कबीर का ग्रन्थ अनिवचनीय सौन्दर्य का चरम विकास है जिससे जीवात्मा चेतना प्राप्त करती है—

कबीर तेज अनंत का, मानो ऊँची भूरज सेणि ।

पति सँग जागी सुदरी, कौतुक दीखा तेणि ॥²⁵

कबीर का विश्वास है कि सात्विक प्रेम की अभिव्यक्ति सात्विक हृदय में होती है। जिस हृदय में प्यार और रस नहीं उनका जगमगा ही बेकार है—

जिहि घट प्रीति न प्रेम रस पुनि रसना नहि राम ।

ते नर इस समार में उपजि भए बेकाम ॥²⁶

सूफीमत में दाम्पत्य प्रेम को आदर्श माना गया है। दाम्पत्य प्रेम के प्रतीकों का प्रयोग कबीर ने इस प्रकार किया है—

हरि मेरा पीव भाई हरि मेरा पीव

हरि बिन रहि न सकै मेरा जीव ।

हरि मेरा पीव मैं हरि की बहुरिया

राम बडे मैं छुटुक बहुरिया ॥²⁷

जायसी के काव्य में सूफी दर्शन की अनुभूति परक व्यञ्जना का चरम सौन्दर्य मिलता है। उनके मतानुसार जीव परमात्मा का ही अक्षर है अतः ब्रह्म का ही प्रतिरूप अखिल सृष्टि में अभिव्यक्त हुआ है। सञ्चोचन और विस्तारण का यही वास्तविक रूप है—

बूँदहि समुद समान, यह अचरज कासे कहौं ।

जो हेरा सो हेरान मुहमद आपुहि आपु महँ ॥²⁸

जायसी ने शरीरगत तरीकत मारिफत और हकीकत की सर्वां जखराबट में की है—

बही तरीकत बिस्ती पीरू । उपरित असरफ और जहंगीरू ॥

तेहि के नाव चढा हौं घाई । देखि समुद जल जिउ न डराई ॥

जेहि क एसन खेवक भना । जाइ उत्तरि निरभय सो चला ॥

राह हकीकत पर न चूकी । पठि मारिफत मारि बुझूकी ॥

दुखि उठ लेइ मानिक भाती । जाइ समाइ जोति मह जाती ॥

जेहि वह उ ह अस नाव चढावा । कर गहि गीर खेहि लेइ आवा ॥

साँचा राह मरोखत जहि विगवाध न होइ ।

पीव राखि तहि सोरी निभरम पद्वेच माइ ॥²⁹

इस्लाम में हकीकत के लिए आठवें स्वर्ग की बात कही जाती है जिसे सदाद कहते हैं और जहाँ भत्ताह की कुर्मी है। इन स्वर्गों के सम्बन्ध में जायसी का कथन इस प्रकार है—

(१) सात विहिस्त विधिने ओतारा । ओ आठई शदाद सँवारा ॥³⁰

(२) खुलि हैं आठो पवरि दुआरा ॥³¹

(३) एक एक मन्दिर सात दुआरा ॥³²

(४) चारि बसेरे सा चत्रे सत सौं उतर पार ॥³³

आत्म में अवस्थित (आनन्द लोक) के सम्बन्ध में जायसी कहते हैं —

तहाँ न भीचु न नीद दुख रह न देह महे राग ।

समा अनन्त मुहम्मद, सब सुख मान भोग ॥³⁴

जायसी के सूफी मत पर हठयोग का प्रभाव भी परिलक्षित होता है। अंग, कान, नाक, मुख वायु और उपस्थ के नव द्वार शरीर में होते हैं और गीता में उस नव द्वार का नगर कहा गया है³⁵ तथा ब्रह्मरूप को गगन भयवा दशम द्वार कहा गया है। जायसी ऐसा ही कहते हैं —

नौ पोरी पर दसवें दुआरा । तहि पर बाज राजपरियारा ॥

परी सा बैठि गन परियारी । पहर पहर सो आपन वारी ॥

जबहि परी पूजि तेहि भारा । परी चरी परियार पुकारा ॥

परा जो डोढ़ जगत सब डोढ़ा । का निचि त माटी का भाँडा ॥³⁶

सूफी मत के अनुसार साधना के सात सोपान हैं। कुतुबन इही भूमियाँ के सम्बन्ध में कहते हैं —

सात सरग चढ़ि धावो जाऊँ ।

जहाँ सुनीं मिरगावती नाऊँ ॥³⁷

इसी प्रकार जीवात्मा और परमात्मा के मिलन की अद्वैत दशा का चित्रण किया गया है —

दुई न रहे एही भी माता ।

उहि ए वह राता उह रे उहि राता ॥

जिउ जिउ एक परान घट देखेवा बूभिय मय ।

पसरी बुरइन प्रीति की छाई रही दुई गय ॥³⁸

मक्त ने अपने प्रमाख्यानक काव्य मधुमालती (रचना काल १५४५ ई०) में परमात्मा की भलक सचन दिखाई है —

देसत ही पहिचानेउ ताही । एही रूप जेहि छेदरयो मोही ॥

एही रूप बुत अहे छपाना । एही रूप रवि मृष्टि समाना ॥

एही रूप सकती और सीक । एही रूप त्रिभुवन कर जीऊ ॥

एही रूप प्रगट बहु भेसा । एही रूप जग रव नरेसा ॥

शेख उस्मान के प्रमाख्यानक काव्य चित्रावली (रचना काल १६१३ ई०) में अमरत्व की कामना ही प्रेरणा बनी है —

दम्पत जगत चला मय जाई । एक बचन पे अमर रह्याई ॥

बचन ममान सुधा जग नाही । जेहि पाय वनि अमर रह्याई ॥³⁹

पाव नबी ने नानदीप (१६१९ ई०) में निरजन, त्रिगुण ब्रह्म का प्रतिबिम्बवादी रूप दिखाया है—

आदि अनादि निरजन नायक । एक अकार सकल मुखदायक ॥
 सब घट घट महँ वह परधाना । सब महँ जोति उहै सत माना ॥
 ओहि के रूप सब होत सरूपा । ओहि सरूप नहिं काहुक रूपा ॥
 वह सब महँ ओहि महँ कोउ नाही । वह निरूप सब जग उपराही ॥⁴⁰

मुगल बादशाह मुहम्मद शाह रंगीले के समकालीन कवि नासिमशाह ने राजाहस और रानी जवाहर मे आध्यात्मिक सकेत इस प्रकार किया है —

कोन जवाहर रूप सोहाई । कोन शब्द जो करत बडाई ॥⁴¹
 इसी प्रकार के आध्यात्मिक सकेत शेखअहमद ने 'नूरजहाँ' में किये हैं —
 कवन सो दस बसै जह मूरी । जेहि क लखत हाइ दुख दूरी ॥
 देखेउ यहि काआ के माही । दूसर घाट अपर कहूँ नाही ॥⁴²

हाजी बली (मृ० १८३४ ई०) ने अपने काव्य 'प्रेमनामा' में प्रेम की पीर रहस्यवादी रूप में व्यक्त की है । इस रचना के आरम्भ में वे अपने पीर सैय्य मुहम्मद अबूसईद का स्मरण करते हुए अपने मुसिब शेख अहमद बिन कुतुबुद्दीन का परिचय देना नहीं भूलते । उनके ऊपर शैख फीरोज की कृपा थी । ईश्वर दाना, नबी हजरत मुहम्मद साहब का गुणगान और चारो खलीफाओं की प्रशस्ति सूफी काव्य की परम्परा के अनुकूल ही है । पीर की अनुभूति द्रष्टव्य है —

नैन रकत पतियाँ लिखूँ ऐसी गति मेरी ।
 चूक पड़ी मुझ बन्धिये हूँ चरी तेरी ॥
 सोचत जागत रन दिन मुझे वही अवसा ।
 जोगन हूँ दूँवत फिरूँ पिउ कौन से देसा ॥⁴³

सूफियों की कृष्ण काव्य धारा — नवीन अनुसंधान के आधार पर हिंदी साहित्य के इतिहास सम्बन्धी कुछ नवीन तथ्य प्रकाश में आये हैं । जिस कृष्ण काव्य धारा को भक्तिकाल में सूरदास द्वारा प्रवर्तित माना जाता है वह सही नहीं है । वास्तविकता तो यह है कि आदिकाल में ही कृष्ण काव्य धारा का भक्तिमूलक स्वर विकसित हो चुका था ।⁴⁴ इस काव्य धारा की शाखायें हैं (१) राधा कृष्ण की बष्णव परम्परा के भक्ति गीत जो स्तुतिमूलक उपदेशमूलक और सरस लीलात्मक हैं । (२) नाथसिद्ध परम्परा से प्रभावित गोविन्द तथा विटठल के स्तवन जिनमें निगुण सगुणवाद का विभेद विरोध नहीं अपितु समन्वय था । (३) जन दण्टिकोण से लिखे गये कृष्णचरित (४) शुद्ध श्रृंगारिक और काव्यशास्त्रीय दण्टि से लिखे गये कृष्ण काव्य (५) सूफीपरक अर्थों का व्यञ्जक कृष्ण का म जिनका सकल मीर अब्दुल वाहिद बिलग्रामी द्वारा लिखित 'हकायके हिंदी' जैसे ग्रन्थों में मिलता है । रवबाजा गसूदराज, अमीर ख़सरो, समय मुहम्मद हुसनी ऐसे ही कवि हैं जिन्होंने सूफीपरक अर्थों का व्यञ्जक कृष्ण काव्य रचा है । उनके बाद सूफिया ने कृष्णलीला का खुलकर प्रयोग किया है तथा मुसलमानों के समक्ष सूफीमत परक याख्या भी की है । कृष्ण हजरत मुहम्मद साहब के लिए ब्रज और गोकुल क्रमशः आलमे नासुत तथा आलमे जबरुस्त के लिए प्रयुक्त बताये गये हैं ।

जायसी ऐसे प्रथम कवि हैं जिन्होंने कृष्ण-काव्य धारा के महाकाव्य बहावत (रचना काल १५३५ ई०) की रचना की है ।⁴⁵ इस महाकाव्य की रचना पद्मावत से पूर्व हुई है क्योंकि गान्धर्ववत के रूप में यही हमारूँ की प्रशंसा की गई है —

देहनी कहाँ छत्रपति नाऊँ
 बादशाह बडसाह हमारूँ ॥

आरम्भ मे कवि ने ईश्वर स्तुति मृष्टि के आरम्भ तथा उसके प्रसार के सम्बन्ध मे कहा है —

सात सरग और धरती साता
जग उपजै और जाइ हिराता ।
ताकर असतुति कीह न जाई,
कौन जेहि अस करो बढाई ।

ईश्वर ने हजरत मुहम्मद साहब की प्रीति के लिए ही इस मृष्टि को सजाया है —

ओहि कै प्रीति सबहि जग साजा
बरन बरन सब कहै उपराजा ।

इसके पश्चात् जायसी ने रसूल के चार मित्रा अबूबकर, उमर, उस्मान और हजरत अली की प्रशंसा करते हुए महर्षि वेद व्यास का पुण्य स्मरण किया है —

प्रनवौ वेद व्यास कै चरना जिह हरि चरित सविस्तर बरना ।
हरि अन त हरिकथा अनन्ता गावहि वेद भागवत सत्ता ।⁴⁶
सुनेउ पढेउ भागवत पुराना पाएउ प्रेमपय सघाना ।
अदसन प्रेम कहानी दूसर जग महुँ नाहि ।
तुरकी, अरबी, फारसी, सब देखहुँ अबगाहि ॥

जायसी ने कनुप्रिया या कहप्रिया को (राहि < राह < राहा < राधा) राहि के नाम से रासलीला वाले प्रसंग मे दिनाया है जहा सम्पूर्ण मृष्टि को विराट रास नृत्य के रूप मे नाचते हुए हम देखते हैं—

नाच धरति गगन बरगुहा सात अकास पतार अखडा ।
चाँद रहा धिर नाचाहि तारा सुधिबुधि भूलि नच ससारा ।
नाचै जगिन पवन जल खेहा बिजुरी राहि काह जनुमेहा ।

जायसी ने पुष्टिभाग की मा यता को भी आत्मसात किया है। 'पापण तदनुग्रह' अथवा 'कृष्णानु-
ग्राहि रूपाहि पुष्टि' वाला दशन 'क हावत' मे है। बिना कृष्ण के अनुग्रह के ससार मे होने वाले नित्य रास को नहीं जाना जा सकता—

जगमह रास बाह कै होई ।

बिनु अनुग्रह जान नहि कोई ॥

इस मयोग वगन के साथ ही 'कहावत' मे विप्रलम्भ का भी मार्मिक चित्रण है। वहाँ कृष्ण के वियोग मे सम्पूर्ण सृष्टि व्याकुल है।

सूफियो की कृष्ण काव्य धारा के सशक्त कवि है रसखान। रसखान ने एक तरफ कृष्ण भक्ति के गीत गाये हैं⁴⁷ तो दूसरी ओर सूफियो की परम्परा के अनुसार मुहम्मद साहब तथा हजरतअली की प्रशंसा करते हुए सबय भी लिखे हैं—

सिधु समान जहान के बीच मे खोप बिदीध क राजबली है ।
साई सेवाती की बूद परो रम को रसखान की भाँति भली है ॥
नूर को नीर पढो तह जाइ जहाँ अब्दुल्लहि जी को गली है ।
पारो बिचारी निहारी सब मिलि मोती मुहम्मद जत अली है ॥
करतार तुम्हे एतो जार नियो न नियो कोई और समान बली ।
छलक जिन फेरी न मार को जात सो बाँध लिया इबलीस छली ॥

छूट गयो इफरीत तहाँ यह बात न जानत भाँति भली ।

दुख सकट गाढ पर जिह को तिह को रमखान सुहाद अली ॥४८

कृष्ण काव्य धारा में ही सूफी कवि शाह तोराब अली कलंदर की कविताएँ विशेष रूप से ध्याना-
वर्षित करती हैं। सन १८९२ ई० में मुश्की नवलकिशोर के संरक्षण में अवध अखबार लखनऊ में दीवान
शाह तोराब अली कलंदर' शीर्षक से कविताएँ प्रकाशित हुईं। उन्होंने गजला के दीवान में शरीअत
मारिफत, तरीकत और हकीकत पर विशेष बल दिया है। आशिक व सनम नामक प्रमाख्यान में
प्रेम पात्र एक पुरुष है जिसके लौकिक प्रेम के माध्यम से अलौकिक प्रेम की व्यंजना बहुत ही कलात्मक रूप
में हुई है।

'ठुमरियाँ तोराब की' ब्रजभाषा के माध्यम से आपूरित भजना का संग्रह है जिसमें कृष्ण की सरस
लीलाएँ हैं। उन्होंने वही कही विप्रलम्भ शृंगार के माध्यम से जीवात्मा परमात्मा के विभाग का मार्मिक
चित्रण प्रस्तुत किया है—

काह कुँवर के कारन राधा, तन से भई पियरी दुबरी ।

जब से सिधारे स्याम द्वारिका सूनी भई सब गोकुल नगरी ।

रानी पुरानी भई बैरागिन राज करे नई नोखी कुंवरी ।

जर जर के मर मर के सखिया कूकत है दई काह करी ।

किह बेल्हमायो तोराब' पिया को भूल गई जो सुध हमरी ॥४९

वही जीवात्मा प्रीति की अधिकारिणी हाती है जिस पर प्यारा अनुग्रह करता है। पुष्टिमात्र तथा
सूफी सिद्धांत का सुंदर समन्वय देखिये—

प्रीत करत है 'तोराब' वही सग किरपा जह पर करत है गोसँयाँ ।

हाथ गहे की लाज वही को लागू मैं आप गुरु की पैयाँ ॥

जब सूँ दया की मो पर गुरु ने तब मूँ भये मोरे बस मैं तैयाँ ।

मोरे ता घर मैं ताराब' समायो जानत है सब लोग गोसँयाँ ॥५०

सूफी साहित्य का शिष्ट—सूफी साहित्य का दशमष्टय वणमाला परक श्रुतुपरक निगुण गीतपरक,
छधुवार्तापरक पहलीपरक तथा नयगानपरक (कहरा) काव्य रूपों में दिखाई देता है। जायसी का अखराबद
बजहन का बजहननामा अथवा अलिफ वाए बजहन और यारी साहब (यार मुहम्मद) का अलिफनामा
वणमाला परक काव्य रूप के उदाहरण हैं। श्रुतुपरक गीतों में बारहमासा का प्रचलन है। जायसी के पूर्व
विजयचंद्र सूरि (१२०० ई०) द्वारा राजलदेई का बारहमासा प्रसिद्ध काव्य रूप है। पदमावत में प्रयुक्त
बारहमासा राहुल सांकृत्यायन के मतानुसार सर्वोत्तम काव्य का नमूना है।^{५१} इसके अतिरिक्त मधुमालती,
चित्रावली, हसनवाहर मूसफ जुलेखा जसी रचनाओं में बारहमासा का कलात्मक प्रयोग मिलता है। निगुण
गीत प्रायः आध्यात्मिक मूलाधर सन्निभ होते हैं। ऐसे गीतों में जीवात्मा की परलोक यात्रा का चित्रण होता
है। कबीर, जायसी, तुलुबन मकन उस्मान की परम्परा में 'तोराब की मार्मिक व्यंजना इस निगुण गीत में
प्रशसनीय है—

सयाँ बुलावत जहो समुरे जल्दी सो महरा डोलिया कस रे ।

नहर के सब लाग छूटत हैं काह करू अब नहि कछ बस रे ।

बीरन आउ गये तोरे लागू जोर मिलव होन जानू कस रे ।

चालनहार भये हैं अचानक रहे बाबुल तोरी नगरी सो बस रे ।

सात सहेली ता पर अकेली सग नही कोउ एक न दस रे ।

गोना चाला 'तोराव' लगे है जो कोई रोवे बाको न हँस रे ।

यह जग है सब नहर का घर, तन से जो रहतो मन से निक्स रे ।⁵²

लघुवार्ता के अतमत्त मुहावरे, बहावतें, लोक सुभाषिते (फाक सेइम) तथा सूक्तियाँ के रूप सम्मिलित बिय जा सकते हैं । जायसी की एक स्वतन्त्र रचना 'मसलानामा' इस दृष्टि से बहुत ही विसिष्ट रचना है । पहेली लेखन की प्रवृत्ति अमीर खुसरो द्वारा प्रचलित हुई । जिन पहेलियों के द्वारा आध्यात्मिक सकेत मिलते हैं वही इस चला रूप के अतमत्त मानी जा सकती हैं । खुसरो की कई पहेलियों में परमात्मा तथा हजरत मुहम्मद साहब का सकेत है । पद्मावत में समासोक्ति का रूप पहेली पर ही आधारित है जिसकी व्याख्या स्वयं कवि इस प्रकार कर देता है—

तन चित उर मत राजा की हा । हिय सिंहल बुधि पदमिनी चोहा ॥

गुन सुवा जेहि पथ देखावा । चिन गुन जगत का निरगुन पावा ॥

मागमती यह दुनिया घघा । बाबा सोइ न रहि चित बघा ॥

कबीर की उलटबासियाँ भी तो मूलतः पहेली ही हैं—

भील लुपया बन धीऊ में ससा सर मारै ।

कह कबीर ताहि गुरू करूँ जा । यह पर्दाहि बिचारे ॥

इस जवाहर' में कासिम शाह ने एक पहेली इस प्रकार प्रस्तुत की है—

बीन जवाहिर रूप सोहाई

कौन छत्र जो करत बडाई ।⁵³

नृत्यगान परक काव्य रूप बहरानामा सूफी काव्य के विशद चित्र का परिचायक है । विवाह के अवसर पर प्रायः जब दुल्हन पालकी में बठी है और कहार उसे ढाते हुए चलने लगते हैं तब उनके गीतों में आध्यात्मिक अर्थ के सूचक प्रतीकों का प्रयोग होता है । जायसी का 'कहरानामा' प्रसिद्ध है ।

सूफी काव्य में प्रायः उही अलंकारों की प्रचुरता होती है जिनकी योजना कवि की प्रतिभा द्वारा होती है । उपमा, रूपक, उत्प्रेक्षा, अयोक्ति, लोकोक्ति, विभावना, अर्थान्तर-यास, काव्यलिंग तथा दृष्टात एव ही अलंकार हैं । 'प्रतिबिम्बवाद' के दार्शनिक रूप की व्यञ्जना जायसी सहज अलंकारों के द्वारा और भी प्रबलियुक्त बना दते हैं । ये अलंकार हैं रूपक उपमा और उत्प्रेक्षा—

बिगसा कुमुद ससि रेखा भ तहँ ओप जहाँ जोइ देखा ।

पाया रूप रूप जस चहा, ससि मुख जनु दरपन होइ रहा ।

नयन जो देखा कबँल भा, निरमल नीर सरीर ।

हँसत जो देखा हस भा, दसन जाति नग हीर ॥⁵⁴

शेख नबी का रूपक देखिय जिसमें उत्प्रेक्षा का मिश्रण है—

ऊँच पाट का कहहु बलानू । कवल-नयन जनु रवि सुस्तानू ॥⁵⁵

दृष्टात उदाहरण तथा उपमा अलंकारों की शोभा कुतुबन द्वारा उत्पन्न की गई है—

मिरगावती कहँ देखहु रीति । दीपक पलिहि कौन पिरीती ॥

नीच जु ऊँचे से सग कर । मूर प्रेम कवल ज्यो भरै ॥

ताहि भर क लागी साधा । पखी दिया जिमि आहुँ दाघा ॥⁵⁶

सूफी साहित्य में सवद, बाक दोहरे, रमैनी, साखी के अतिरिक्त कव्वाली और गजल जैसे छन्द पर्याप्त रूप में लोकप्रिय हुए हैं । हिन्दी साहित्य के दोन में खुसरो कव्वाली और कबीर गजल के जन्मदाता

माने जाते हैं। यहाँ तक कि कुछ विद्वान शरीर द्वारा निम्नलिखित गजल को उद्धृत तथा हिंदी भाषाओं को प्रथम गजल मानते हैं—

हमन तो इश्क मस्ताना हमन को होशियारी क्या ।
रहे आजाद या जग में हमन दुनिया से यारी क्या ।
जा बिछड़े हैं पियारे से भटकते दर बदर फिरते ।
हमारा यार है हम में हमन को इतजारी क्या ।
सलक सब नाम अपने को बहुत घर सिर पटकता है ।
हमन गुह नाम साचा है हमन दुनिया से यारी क्या ।⁵⁷

इस प्रकार सूफी साहित्य का शिल्प सरल भाषा और उदात्त रचना विधान के कारण बड़ा लोकप्रिय हुआ है। सकेतो, प्रतीको और पारिभाषिक शब्दों में भी वहाँ जनवादी विशेषता दिखाई देती है। यही सूफी साहित्य के सौष्ठव का रहस्य है।

- 1 मौलाना जलालुद्दीन रूमी (मृ० सन १२७३ ई०) की प्रसिद्ध मसनवी 'मसनवीए मौलवीए मानवी' है।
- 2 The spirit is mingled in my spirit even as wine is mingled with pure water, When anything touches thee it touches me So in every case thou art I

—Nicolson—The Idea of Personality in Sufism Page 30

- 3 वश्वो अज ने चूँ हिकायत भी कुनद ।
वज जुदाईहा शिकायत भी कुनद ॥
कज नमस्ताँ ता मरा बदरीद अद ।
अज नफीरम मर्दोजिन नालीदा अद ॥
सीना खाहम शरह शरह अज फिराक ।
ता बगोयम शरहे दर्वे इश्तियाक ॥
हर कसे कूदूर अज वस्ले खेश ।
बाज जोयद रोजगारे वस्ले खेश ॥

मसनवीए मौलवीए मानवी पृ० १२

(बाँसुरी जो क्या सुनाती है उसे सुनो। वह वियोग की शिकायत करती है। जब से मुझे बन से बाँटा गया है। मेरे माध्यम से नर नारिया ने आहो नाला किया है। मैं चाहती हूँ कि मेरा हृदय बिरह से टुकड़े टुकड़े हो जाय जिससे कि मैं जिनासा के दर्द की व्याख्या कर सकूँ। जो अपने मूल से विभूक्त होता है वह उससे मिलने का व्यवसाय करता है।

- 4 Sufism searched for the all and found that the whole is whole in every part
K S Rama Swami—Indian Mysticism—Page 102

- 5 कु तो वजन मखफियन फउह बवर्तो अन ओरफा पवल वतुल खल्क ।

—आदिकालीन हिंदी साहित्य की सांस्कृतिक पाठिका पृ० २७० पर बा० राममूर्ति त्रिपाठी द्वारा उद्धृत ।

6 In Sufism all duality is melted into unity in the fires of introspection Beauty leads to love and love to Bliss The Sufis search is for absolute Beauty, Absolute Love and Absolute Bliss

—K S Rama Swami—Indian Mysticism Page 104

- 7 दुई बज छुद बदर करदम यके दीदम दो आलम रा ।
यके जोयम, यके दानम, यके बीनम यके खानम ॥
होवल अन्वल, होवल आखिर, होवल जाहिर होवल वातिन ।
बजुज याहू व यामन हू, कसे दोभर न भी दानम ॥

—रहस्यवाद —आचाय परशुराम द्वारा पृ० १७४ पर उद्धृत ।

- 8 "मैं सनेह रासक को शृंगार प्रधान अथवा पूर्ण लौकिक काव्य मानने के पक्ष में नहीं हूँ । मेरी दृष्टि में यह एक आध्यात्मिक और भक्तिपरक काव्य है और इसके रचयिता अद्भुतमान एक सूफी सत कवि हैं ।

—डा० यशेश ज दी हिंदी के कतिपय मुसलमान कवि—पृ० ३२ ।

- 9 अइगोहिणा भासिउ रहम इवासिउ
सवणस कुलियह अमिय सरो ।
लह लिहइ बियबलणु अत्यह लवखणु
सुरइ सगि जु बिअढठ नरा ।

—सनेह रासक अद्भुतमान

- 10 स देश रासक ३/२२३
11 मुस्ता अब्दुल कादिरबदायूनी—मुतखिवुसतवारीख भाग १, कलकत्ता १८६५-६६ ई०—पृ० २५० ।
12 जायसी दूत चित्ररेखा की खोज डा० शिव सहाय पाठक ने सन् १९५८ ई० में की थी तथा उसका विधिवत प्रकाशन १९५९ ई० में हुआ ।
13 कहावत की सूचना मुझे डा० मुजीब रिजवी विभागाध्यक्ष हिंदी विभाग जामिया मिलिया इस्लामिया दिल्ली से सन १९६७ ई० में मिली थी लेकिन डा० शिव सहाय पाठक ने इस सन १९५८ ई० में ही खोज निकाला था ।
14 अमीर खुसरो बहसियत हिंदी शायर पृ० ३० ।
15 सुकृष्णसुंदर पृ० ६८—सुलतानुत्तारकीन शेख हमीदुद्दीन नागोरी ।
16 रसदनामा—शेख अब्दुल कुदूस गंगोही—अनुवादक—डा० यशेश ज दी—भारत प्रकाशन मंदिर, अलीगढ़ सन १९७१ ।
17 रसदनामा—अलख बानी—पृ० ७८ ।
18 वही — वही —पृ० ८९ ।
19 वही — वही —पृ० ३१ ।
20 वही — वही —पृ० १३ ।
21 कबीर प्रभावली पद ४४ ।
22 रसदनामा—अलख बानी ।
23 कबीर प्रभावली—साखी की अंग ।
24 वही पृ० ४ ।

- 25 वही पृ० १२ ।
 26 कबीर ग्राथावली पृ० ७० ।
 27 " " पृ० १२५ ।
 28 जायसी पद्यावत ।
 29 अखरावट—२६ ।
 30 आखिरी कलाम — ५३
 31 वही — ५६
 32 वही — ५७
 33 पदमावत — ६०
 34 आखिरी कलाम — ९०
 35 नवद्वारे पुरे देही नैव कुवन न कारयन् । भगवद्गीता
 36 पदमावत — मिहलद्वीप - १८
 37 मृगावली — कुतुबन
 38 वही ।

- 39 चित्रावली — शेख उस्मान ।
 40 ज्ञानदीप — शख नबी ।
 41 हंस जवाहर — प्र० २७२ कासिमशाह ।
 42 नूरजहा छ द ४९ — शेख क्वाजा अहमद ।
 43 प्रेम नामा — हाजी बली ।
 44 देखिये—अस्वीकृत उपलब्धिया—डा० छोटेलाल प्रभात ।

- 45 क'हावत' पदमावत की भाति ही हि दी का एक श्रेष्ठ महाकाव्य है । क'हावत की नवोपलब्धि से हि दी—कृष्ण काव्य परम्परा के एक विलुप्त अध्याय का उदघाटन हुआ है ।" डा० शिवसहाय पाठक धर्मयुग पृ० ३५, ३० मार्च १९८० ।

- 46 तुलसीकृत रामचरित मानस की चौपाई भी इसी प्रकार इसके बाद न लिखी गई है —
 हरि अन ॥ हरिकथा अन ता । वहहि सुनहि बहुविधि सब सता ।

—रामचरित मानस बालकाण्ड १४०/१

- 47 प्राण वही जु रहै रिझि वापर,
 रूप वही जिहि बाहि रिझायो ।
 सीस वही जिन वे परसे पद,
 अंग वही जिन वा परसायो ।
 हृद्य वही जा दुहायो वही सौं
 दही सु सही जु वही ढरकायो ।
 और कहा लौ कहौ रसखान यी,
 भाव वही जु वही मन भायो ।

—रसखान रत्नावली प्रेमभावना खण्ड १२४ ।

- 48 दवावीन-४१३ बासफिया पुस्तकालय हैदराबाद—डा० सलेश जदी द्वारा हि दी के कतिपय मुसलमान कवि, पृ०-१२८ पर उद्धृत ।

- 49 देखिये—सम्मेलन पत्रिका भाग ६२ सख्या १ पौष फाल्गुन शक १८९७ पृ०-९९ पर डा० रहमतुल्ला
द्वारा सकलित पद ।
- 50 वही
- 51 हिंदी साहित्य का बृहत इतिहास भाग १६—सम्पादकीय वक्तव्य पृ०-१४
- 52 सम्मेलन पत्रिका—भाग ६२ सख्या पौष-फाल्गुन, शक १८९७ पृ०-१०४ ।
- 53 हंस जवाहर—कासिम शाह पृ० २७२ ।
- 54 पद्मावत—सिंहलट्टीप वणन जायसी ।
- 55 ज्ञानदीप १९ शेष नवी— ।
- 56 मृगावती—उत्तरदेई खट्ट १८७-कुतुबन ।
- 57 एम० ए० गनी—हिस्ट्री आफ़ दी परसियन लैंग्वेज एट सी मोगल कोर्ट ।

मसीही धर्म और भारतीय संस्कृति

डॉ० जे० एच० आनन्द

भारतीय मसीही धर्म की इतिहास—कहानी प्रायः दो हजार वर्ष पुरानी है। मसीही धर्म के प्रवक्त प्रभु यीशु का जन्म मध्यपूर्व के फिलिस्तीन देश के एक छोटे से गाँव बेटलेहम में आज से दो हजार वर्ष पूर्व हुआ था। तत्कालीन फिलिस्तीन देश पर रोमन प्रभुता का आधिपत्य था। यीशु के बारह प्रमुख शिष्य थे, जिन्हें 'प्रेरित' कहा जाता है। उन में से एक का नाम थोमा था। यही थोमा गुप्त के स्वर्गाराहण के पश्चात् सन ५२ इसवी में दक्षिण भारत के आधुनिक केरल प्रदेश में पहुँचा। उसने वहाँ यीशु का शुभ संदेश सुनाया। तदुपरांत वह तक्षशिला भी गया। थोमा के आगमन से भारतीय मसीही कलीसिया (चर्च) का इतिहास प्रारम्भ होता है। यो तो कलीसिया के दो हजार वर्ष के इतिहास को संक्षिप्त करना असंभव ही है। सुविधा के लिए भारतीय मसीही इतिहास का चार कालों में विभाजित किया जाता है

१ सीरियन काल (सन ५२-१४९८), २ रोमन काल (सन १४९८-१७०६)

३ तूरन काल (सन १७०६-१७९३), ४ आधुनिक काल (सन १७९३)

भारत की सब प्राचीन कलीसिया केरल राज्य की है। ये अपने का सीरियन क्रिश्चियन कहते हैं। इनका सीधा सम्बन्ध मीरिया देश का धार्मिक अध्यक्ष से है। जब पन्द्रहवीं शताब्दी में पुर्तगालियों के पर भारत में जन्म गये तब उन्होंने सीरियन मसीहियों को रोमन कथोलिक धर्माध्यक्ष पोप के अधीन करने की पूरी चेष्टा की और चाहा कि भारतीय मसीही रोम की सेटिन (लातान) भाषा तथा धार्मिक समकाण्ड अपनायें।

संत थोमा ने मसीहियों को ब्रह्म भाषा और संस्कृति अपनाने पर बल दिया था। उनकी धार्मिक विधियाँ ब्राह्मण की। ये सीरियन क्रिश्चियन साधु ही मलाबारी मसीहियों में घुलमिल गये और उन में आपस में विवाह, खान पान का सम्बन्ध हो गया। कनाई थोमा की स्थिति मलाबार में बड़ी दुरू थी। वह राजा पैरुमल का विश्वस्त व्यापार सलाहकार था। राजा ने थोमा को 'पेरूम चेट्टी' (महान व्यापारी) की पदवी से अलङ्कृत किया था। थोमा के वारिस रवि कस्तन नाम से इतिहास में पुकारे जाते हैं।

बास्को डि गामा के समय में दक्षिण भारत में भक्ति आन्दोलन का अत्यधिक प्रचार था। पर उस का जो रूप उत्तर भारत में प्रचलित हुआ उस में दक्षिण भारत का भक्ति आन्दोलन भिन्न था। उत्तर भारत की भक्ति में संसार से वैराग्य का भाव था। आत्मा ताओ के पाशविक अत्याचारों से उत्तर भारत के हिन्दू उत्पीड़ित हो चुके थे। जब मनुष्य अपना सब कुछ गवा बठता है तब उसे पग पग पर निराशा और पराभव की ठोकर खानी पड़ती है, और उसे संसार में कोई भी सारपूर्ण वस्तु दिखाई नहीं देती। परस्पर यह अनन्त को दूँदने निरन्तर पड़ता है। प्रस्तुत स्थिति से दक्षिण की स्थिति भिन्न थी। वण्णव सम्प्रदाय यहाँ के मोक्ष माधवों का एक साधन माय बन गया था। उस के प्रति जनता के हृदय में अगाध भक्ति

और अटूट धन्दा उत्पन्न हो गयी। विजयनगर के राजाओं ने घम से प्रेरित हो कर जिन मंदिरों का निर्माण किया, उन की स्थापत्य कला के दर्शन उत्तर भारत में नहीं होते।

पुतगाली यूरोप में समुद्री शक्ति के रूप में उभरा था। कालीकट के तट पर वास्को डि गामा के पदार्पण से उस नये युग का समारम्भ होता है जबकि भारत मसार की राजनीति और दूरवर्ती देशों के प्रति स्पर्धा के अखाड़े में घसीटा गया। पुतगाली भारतीय मसीहियों के जीवन के विषय में बहुत कम जानते थे। जो कुछ ज्ञान था, वह उन्होंने पयटकों के मुँह से सुन कर प्राप्त किया था। कई किंवदंतियाँ फैली हुई थी। उन्होंने सुना था कि मलाबार का राजा मसीही है। हिंदुस्तान की अधिकांश आबादी यीशु की अनुचर है। इसी धर्म में वास्को डि गामा एक दिन श्री काली के मंदिर में पूजा कर आया कि वह माँ मरियम की भारतीय मूर्ति है।

पुतगाली गोआ, कालीकट, कोचीन में बस गये। सहसा भारतीय मसीही समाज ने देखा कि पुतगालियों की धार्मिक विधियाँ उनके रहन सहन का तीव्र तरीका सीरियन मसीहियों से एकदम भिन्न है। जनता ने पुतगालियों को "फिरंगी" कहना आरम्भ किया, क्योंकि वे अशुद्ध और असभ्य माने गये। भारतीय मसीहियों ने उन के साथ खान पान और रोटो-बेटी का सम्बन्ध स्थापित करना अस्वीकार कर दिया।

रोमन क्लोसिया के सम्पूर्ण इतिहास में सर्वश्रेष्ठ मिशनरी जो भारत आया वह सेंट फ्रांसिस जेवियर था। सन् १५४३ ई० को पुतगालियों की राजधानी गावा में प्रवेश किया। वे ज.म.से कुलीन थे और उच्चतम शिक्षा पाये हुए विद्वान् मिशनरी थे। वे मानवता के कल्याण के लिए समस्त लौकिक सुख मुविधाओं का त्याग कर विश्व के कोने कोने में प्रभु यीशु की अमर वाणी सुनाने चल पड़े थे। रोमन क्लोसिया के धर्माध्यक्ष पोप ने सेंट जेवियर को पोर्तुगल क्लोसिया का अध्यक्ष नियुक्त किया था। उन्हें राजनीतिक और धार्मिक दोनों सम्बन्धों की शक्ति प्राप्त थी। परन्तु जेवियर की सफलता का आधार नहीं रोम राज्य था और न पोप ही। आरम्भ जीवन प्रशिक्षण एवं आध्यात्मिक था।

सेंट जेवियर तथा अन्य आरम्भिक मिशनरियों ने अधिकतर समुद्री तट पर बसने वाले गरीब, उपक्षित निरक्षर मछुआरों के मध्य मसीही धर्म का प्रचार किया। मसीहियत की नींव उन्हीं इलाकों में दृढ़ता से पड़ी, जो पुतगालियों के अधीन थे। किन्तु ये क्षेत्र भारत के उपक्षित प्रदेश थे और यथायत्न जो भारत था अथवा दक्षिण भारत, वह मसीही धर्म से जख्म खा रहा।

सेंट जेवियर के पश्चात् आने वाले पाश्चात्यों का जैसे जैसे भारतीय ज्ञान बढ़ता गया वैसे वैसे वे विस्मय के सागर में डूबने लगे। उन्होंने भारतीय शास्त्रों और साहित्य का अध्ययन किया, और अपने इस पूर्वग्रह को त्याग कर भारतीय असभ्य और जंगली हैं, 'हीदन' है। उन्हें याद हो गया कि भारत की अपनी परम्पराएँ और प्राचीन संस्कृति है और वे ठीक उसी ही प्राचीन हैं जितनी कि यूनान और रोम की हैं जिनसे मसीही धर्म ने बहुत कुछ लिया है। इस ज्ञान ने पाश्चात्यों की आँखें खोल दी।

सन् १६०५ ई० की मधुरा में छद्मबीस वर्षीय कुलीन वंशज राबर्ट डि नोबिली ने प्रवेश किया। राबर्ट डि नोबिली ने हिंदू समाज के समस्त मसीहियत का सही रूप रखने के निमित्त हिंदुओं का शास्त्रवेत्ता कुलीन ब्राह्मण बनना स्वीकार किया। उस समय दक्षिण भारत में हिंदू समाज के धार्मिक और सामाजिक ऋण बाण्डा का तत्त्व ब्राह्मण वर्ग के हाथ में था। वे राजा सामन्तों के सलाहकार थे। राबर्ट डि नोबिली का विश्वास था कि यदि ब्राह्मण वर्ग मसीहियत ग्रहण कर लेगा तो दक्षिण भारत शीघ्र ही मसीह के चरणों में झुक जायेगा। उसने तमिळ और संस्कृत भाषाओं को सीख कर हिंदू शास्त्रों का गम्भीर अध्ययन किया। फलस्वरूप वह जिस निष्पत्ति पर पहुँचा, वह बड़ा आश्चर्यकारी और मौलिक था। उसने कहा कि धार्मिक

और सामाजिक नियम दो विभिन्न तत्त्व हैं। भारत में मसीहियत बिना किसी सामाजिक परिवर्तन के, बिना कोट-पतलून हट जूते के भी जीवित रह सकती है। मसीहियत को भारतीय खान पान, वेश भूषा, स्नान आदि से क्या लेना देना। भारतीय मसीहियों को अपनी परम्पराओं का पालन करने की स्वतंत्रता है। उसने जाति और वर्ण व्यवस्था को सामाजिक माना, और घोषणा की कि यह आवश्यक नहीं है कि ब्राह्मण-वर्ण से आनेवाला मसीही पारावार मछुआरे मसीहियों से समानता का व्यवहार करे अर्थात् जाति-व्यवस्था को मायता रह गयो। उसने दो प्रकार के पुरोहितों की कल्पना की। सयासी और पद्वारास्वामी। सयासी उच्चवर्ग मसीहियों और पद्वारास्वामी निम्न वर्ग के पुरोहित होगे।

वह भारतीय साधु (सयासी) बन गया। उसने मदुरा में एक आश्रम स्थापित किया और भारतीय सयासी जैसा ही संयमित, कठोर साधनामय जीवन बिताने लगा। उसका आचार-विचार, खान पान सब कुछ भारतीय सयासी जैसा था। उसका गरिब परिधान, भव्य गौरवपूर्ण मस्तक पर त्रिपुण्ड्र, गरदन तक लटकती कुटुमी (चोटी) ने जनता को खींच ही आकर्षित कर लिया। किन्तु सयासी के वर्णन करना सहज भी न था। उसके आश्रम में प्रवेश निषेध था। राबर्ट डि नोबिली पातकियों नहीं था, और न भारतीय संस्कृति को अपनाने में ही उसका कोई पाखण्ड झलकता है। उसने भारतीय संस्कृति को, भारतीय जीवन पद्धति का, प्रेम और गम्भीर मनन चिंतन के उपरान्त अंगीकृत किया था। वह ब्राह्मणों के खान पान और रहन सहन को उच्चतम जीवन पद्धति मानता था। इतना ही नहीं सयासी राबर्ट ने 'पंचम वेद' की रचना भी की, जिसमें मसीही सिद्धांतों का प्रतिपादन किया गया है।

सयासी राबर्ट के चार वर्ष के शास्त्र प्रवचन के उपरान्त जो शिष्य बने, वे उच्च वर्ण से आये थे। राबर्ट एक प्रसिद्ध मसीही माना जाने लगा। उच्च वर्ण के लोग और राजा भी उसके सामीप्य पान को उत्सुक हो गये। एक दिन मदुरा में राजा ने सयासी को राजशासक में आमन्त्रित किया। उसने निमंत्रण को अस्वीकृत करते हुए कहा कि आश्रम से बाहर निकलने से उसका संयमित ग्रन्थालय खलित हो सकता है।

पुतगालियों ने ही भारत में मुद्रण काय का सूत्रपात एवं गोआ तथा बेरावोली में बियोलोजिकल कालेज (मसीही धर्म विज्ञान) की व्यवस्था करके आधुनिक ज्ञान के क्षेत्र में एक लहर उत्पन्न कर दी। सांस्कृतिक उपलब्धियों के अतगत पश्चिमी तट पर मैग्यूलेस्क स्थापत्यकला का प्रसार भी उल्लेखनीय है।

आईन ए अकबरी में मिशनरियों का इस प्रकार उल्लेख हुआ है 'यूरोप से विद्वान भिक्षु आये हैं जिन्हें पादरी कहते हैं। उनका अध्यक्ष 'बाबा' (पोप) कहलाता है। वह अपनी इच्छा से कानून बदल सकता है और राजा भी उसकी आज्ञा मानने को बद्ध है। इन भिक्षुओं ने सम्राट की गास्पल (नया नियम) सुनाया। सम्राट मसीही धर्म के सत्य पर पूर्ण विश्वास करते हैं। राजकुमार मुराद (आठ वर्ष) को मसीही धर्म के विषय में सिखाया जायेगा। अबुल फजल गौस्पल' का अनुवाद करेंगे*।

सम्राट अकबर के राज्य काल में मसीही धर्म का प्रचार प्रसार जोर-जोर से होने लगा था। अकबर की धर्म निरपेक्ष नीति से मसीहियत के फलने में बड़ी सहायता मिली। सम्राट धर्म जिनामु था, और नये नये धर्म की बातें सुनने में उसे आनन्द प्राप्त होता था। सन् १५८० ई० की १७ फरवरी को गोआ से चार मिशनरी फतहपुर सिकरी पहुँचे और मोगोर मिशन की स्थापना हुई। इन भले मिशनरियों की आवश्यकता से अधिक आशा थी कि मुगल सम्राट उनकी धार्मिक चर्चा सुन कर मसीही धर्म अपना लेगा। अकबर के दरबार में मसीही धर्मोपदेशकों का सूत्र सत्कार किया गया। जहाँ तक धर्म तत्त्व

* 'वनवजन आफ इण्डिया' जाज स्मिथ पृष्ठ ७०-७१।

सम्बन्धी जिनासा का सम्बन्ध है, वह अबबर में थी, लेकिन किसी विशेष धर्म के प्रति अभिमुख रखना, एक बात है, और उस धर्म पर विश्वास करना दूसरी बात ।

अबबर ने मरियम नामक एक मसीही स्त्री से विवाह भी किया था, और उसके लिए आगरा में एक गिरजाघर भी बनाया था, जो आज भी मरियम का चर्च कहलाता है । राजकुमार सलीम की शिक्षा के लिए भी गोआ के मिशनरी नियुक्त थे । अबबर ने लाहौर में चर्च बनाने की अनुमति दी और दान भी दिया और वह स्वतः समय समय पर रोमन कथोलिक मिशनरियों के साथ चर्च देखने जाता था । सलीम मिशनरियों का बड़ा गुप्त चिन्तक था, क्योंकि वे उसके गुरु थे ।

मुगलकाल में जयपुर नरेश जयसिंह सवाई (१६९९-१७४३) ने यूरोपीयन नक्षत्र विद्या विचारदो के बारे में गुना । नरेश जयसिंह स्वतः ही नक्षत्र विद्या के एक योग्य पण्डित थे, और उन्होंने जयपुर, दिल्ली मथुरा, उज्जैन और बनारस में वेधशालाएँ निर्मित की थी । नरेश ने मुसल मिशन के प्रधान फादर सुपीरियर इमानुएल को लिखा कि वे उनके नक्षत्र विद्या विचारदो से नक्षत्र विद्या सम्बन्धी वार्तालाप करना चाहते हैं । फादर सुपीरियर यह अवसर जब चूकते ? उन्होंने पुस्तकाल से तत्कालीन विख्यात ज्योतिषा-साय डि सिलवा को बुलवा भेजा । डि सिलवा सन् १७२८ में भारत आया और वह जयपुर में नरेश जयसिंह के संरक्षण में बस गया । सन् १७४३ में नरेश जयसिंह की मृत्यु हुआ जाने पर डि सिलवा उपेक्षित हो गया । आज भी उसके बंशज जयपुर में हैं ।

मुगलसम्राटों की सेना में यूरोपीयन सैनिक भी थे, जिन्होंने अपने अनुशासन और वीरता से ऊँचे पद प्राप्त किये थे । बीर कासिम (पटना) की सेना में जर्मन युवक बास्टर रीनहोल्ड था । उसका उपनाम समरू था । बास्टर एक मुगलिन खूबसूरत स्त्री से प्रभावित हुआ । उस सौन्दर्य सम्राज्ञी का नाम फरजाना था, और वह लतफ अली खान की पेटि थी, जिसके शरीर में कश्मीरी खून था । सेनानायक समरू ने फरजाना को अपने अन्तःपुर में बुलवा भेजा और वह धीमे ही बेगम समरू नाम से विख्यात हो गयी ।

बेगम समरू जितनी मुँह भी उतनी ही कूटनीतिज्ञ और बुद्धिमत्ती । वह अपने पति के कार्यों में हाथ बटाने लगी, और उसने सेना के तमाम यूरोपीयन अफसरों से परिचय बढ़ा लिया । सन् १७७२ में जवाहरसिंह की मृत्यु हो गयी । दिल्ली के अमीर नजफ खान ने समरू को शाहआलम की सेवा में २१ मई १७७४ को बुला लिया, और उसे सरधाना की जागीर दे दी । समरू ने सरधाना नगर को नये सिरे से बसाया । चार वर्ष पश्चात् (६ मई १७७८) अचानक समरू निःसंतान मर गया और उसके स्थान पर बेगम समरू सरधाना की रानी बन गयी, और अपने चातुर्य, कुशलता से भारत के इतिहास में प्रथम मसीही रानी के नाम से विख्यात हुई । बेगम समरू के जीवन की कहानी बड़ी रोमांचक है* । उसके जीवन में कई उतार-चढ़ाव आये । पश्चिम में सिख रणजीतसिंह और पून में बेलेजली दक्षिण में मराठा सरदार, और निकट मुगल अमीर उमरावों से किस प्रकार उसने अपनी जागीर की रक्षा की, वह स्तुत्य है ।

नवें वर्ष की पूर्ण आयु (२७ जनवरी सन् १८३६) में बेगम समरू की मृत्यु हुई । उसे सरधाना के बड़े गिरजाघर में दफनाया गया । उसकी कब्र का स्मारक पट्टे इतालवी शिल्पकार ने तयार किया था ।

जीजेनबाग और हेनरिक प्लचऊ दोनों जर्मन प्रोटेस्टेंट मिशनरी थे, जिनका व्यय इनमाक की सरकार ने उठाने का वचन दिया था । सन् १७०९ की ९ जून को जर्मन मिशनरी प्रा वोबार् (प्रिवाकुर) उतरे । आरम्भ में उनकी बड़ी कठिनाई उठानी पड़ी । न तो जहाज का नायक उन्हें भारत ले जाने को

* देखिए—ब्रज-द्रनाथ कृत, 'बेगम समरू' ।

तैयार हुआ और न भारत पहुँचने पर डेनिश कम्पनी सरकार ऐसे डेनिश सेना अधिकारियों ने उनका स्वागत किया। येन वन प्रकारेण उनका काम आरम्भ हुआ। उन्होंने पुतगाली और तमिल भाषाएँ सीखीं। पुतगाली इसलिए कि वह दक्षिण भारत के विदेशी व्यापारियों की व्यापार की भाषा थी, और तमिल जनता की। जीजेन बाग बड़ा उद्यमी था। उसने सर्वप्रथम तमिल भाषा सीख कर धार्मिक एवं स्कूली शिक्षा देने के लिए कुछ पश्चिमी पुस्तकों का अनुवाद तमिल में किया। आरम्भ में रूपांतर की हस्तलिखित प्रतियाँ तैयार की गयीं और कुछ समय पश्चात् (१७१२) यूरोप से उसे छापाखाना भेजा गया। इस छापाखाने ने विषय में फोट विलियम कालेज क प्रोवोस्ट डा० क्लादियस बुकेनन ने 'ट्रिबिच्यन रिसर्च' (सन १८१९, पृष्ठ ७२) पर लिखा है 'पिछली शताब्दी में भारत में जो कुछ अच्छा काम किया गया, उनका श्रेष्ठ यही छापाखाना है। इसकी स्थापना जीजेन बाग ने की थी। यहीं से एवं जरमन हेल् विश्वविद्यालय के सहयोग से अरबी, सीरियाई हिन्दुस्तानी तमिल, तिलग (तेलुगु), पुतगाली उर्दू, और अंगरेजी भाषाओं की सकोटी पुस्तकें मुद्रित होकर वितरित हुई हैं। हिन्दुस्तानी भाषा में व्याकरण' भी इसी प्रसंग से छपा है, यह एक ऐसा महत्वपूर्ण ग्रन्थ है कि जिसका पान फोट विलियम कालेज को नहीं था, जब फ्रांस्सर गिलकाइल् ने हिन्दुस्तानी के लिए श्रम करना आरम्भ किया था।' इस प्रकार साहित्यिक काम आरम्भ हुआ। पाठशालाएँ खुल गयीं। अपनी मृत्यु के पूर्व सन १७१९ में जीजेनबाग ने बाइबिल के नया नियम का तमिल भाषा में रूपांतर किया, और उसी से भारतीय भाषाओं में बाइबिल की अनुवाद परम्परा चली। साहित्य के माध्यम और शिक्षा प्रचार की पद्धति आगामी पाश्चात्यो ने पूषस स्वीकार की।

जीजेनबाग ने कनाबाडी बात्तियर नामक एक प्रतिभाशाली बालक को अपने धर्म में दीक्षित किया था, जिसने ख्रीस्त धर्मा' तथा अथ बाइबिल की घटनाओं को पद्यबद्ध किया है। यद्यपि जीजेनबाग द्धत्तसत्त वष की अल्पायु में स्वर्ग सिधारा तो भी मौलिक सूक्ष्म बुद्धि के कारण उसका महत्त्व पाश्चात्य समाज में स्थायी है।

जब फ्रैंडरिक् हेल् (जरमनी) विश्वविद्यालय में छात्र था तब दक्षिण भारत में आने की प्रेरणा बड़ी नाटकीय रीति से हुई। जीजेनबाग का उत्तराधिकारी शुल्स्टेजे तमिल बाइबिल का नवीन संस्करण प्रकाशित करने के लिए हेल् विश्वविद्यालय आया। श्वाट ज तथा अथ विद्यार्थीमणों को तमिल बाइबिल का प्रूफ सशोधन करने के लिए तमिल सीखने का कहा गया। श्वाट ज तमिल सीखते सीखते दक्षिण भारत जाने को उत्सुक हो गया। किंतु घर में पहलीटा पुत्र होने के कारण पिता ने पहले तो अस्वीकार कर दिया। तत्पश्चात् पुत्र की लगन जोश देख कर भारत प्रवास की अनुमति दे दी।

जब श्वाट ज ने नाकोवार मिशन में ३० जुलाई १७५० को प्रवेश किया तब जीजेनबाग का लगाना पीछा अपनी जड़े पकड़ चुका था। मद्रास कदालोर तजोर त्रिचिनापल्ली और नेगापत्तम में कलीसिया (चर्च) स्थापित हो चुकी थी। वह ज में सिद्ध पण्डित नहीं था, पर सतत प्रयास से उसने तमिल भाषा पर अधिकार कर लिया। बाद में पुतगाली अंगरेजी फारसी और देशीय भाषाएँ, हिन्दुस्तानी एवं मराठी सीखी। भाषाएँ सीख कर विद्वान बन जाना और साहित्य रचना किसी को महान् नहीं बनाता और न इसमें श्वाट ज के चरित्र को कोई विशिष्टता ही है। जरमन मिशनरी श्वाट ज पाश्चात्य इतिहास में जो अमर हुआ, उसका कारण था, भारतीय प्रजा जनो के विषय में उसकी सम्पूर्ण जानकारी। श्वाट ज जरमन न रहा भारतीय बन गया उसमें एकात्म हो गया। उसने सामुचित जीवन बिताने का निश्चय किया। अत्यन्त छोटी सपपड़ी, निरामिष भोजन, मुट्ठी भर चावल और फल मोटा कपड़ा बस यही उसकी जीवनोपयोगी आवश्यकताएँ थीं।

त्रिचिनापल्ली में अंगरेजी छावनी में कुछ समय तक श्वाट ज उनका पुरोहित रहा। अंगरेजों से सम्पर्क रहने पर भी श्वाट ज की क्वायित में धन्वा नहीं लगा। उसका जीवन बाहर और भीतर एक, सा

था। पूरा शुद्ध शुचितामय स यासी। वह धार्मिक सच्चाई का जहाँ प्रचार करता था वहाँ उस सच्चाई को दैनिक जीवन में धारण किये हुए भी था। कर्नाटक के नयाब ने कहा था “पादरी, अब तक तुमको हमने देखा नहीं था, यही समझते थे कि यूरोपीय जन पुण्यात्मा होते ही नहीं।”

हैदरअली के उदगार श्वाट्ज के लिये थे “हमारे क्षेत्र में श्वाट्ज को बिना किसी रोक टोक के प्रमण करने दो, और उनसे श्रद्धा और सम्मान का व्यवहार करो, क्योंकि वे धर्मात्मा हैं उनसे मेरे राज्य को कोई हानि न होगी।”

श्वाट्ज ४८ वर्ष तक दक्षिण भारत में यीशु का शुभ सन्देश अपने कार्यों और वाणी से सुनाता रहा। १३ फरवरी १७९८ को, जब उसका देहावसान हुआ, तब सैनिक प्रजा, राजा एक प्रायः सम्पूर्ण दक्षिण भारत ने ऐसा शोक किया जो वंदाचित आज तक किसी पश्चिमी व्यक्ति के लिए नहीं किया गया। राजा सरफोजी ने अपने प्रिय अभिभावक के स्मरणार्थ तजोर में एक भव्य गिरजाघर बनवाया। उसने स्वतः लिखित शोक गीत को चब की शिला पर प्रकीर्ण करवाया।

ओरामपुर का मिशन केंद्र

कहा जाता है कि भारत एवं समस्त एशिया के इतिहास में उन्नीसवीं शताब्दी परिवर्तन की शताब्दी है। जहाँ तक उत्तर भारत का प्रश्न है उनके धार्मिक, सांस्कृतिक, राजनीतिक और साहित्यिक जीवन में अवमृत क्रांति इसी शताब्दी में हुई।

प्लासी के युद्ध (१७५७) के पश्चात् ईस्ट इण्डिया कम्पनी के पर बंगाल में दम् हो गये। उन्होंने प्रथम अपने पर फैलाये भी, और देखते देखते भारत में अपना उपनिवेश स्थापित कर लिया।

बड़ा समाज के नियामक राजा राममाहन् राय बाइबिल के महान प्रशंसक थे। पाश्चात्यो की शिक्षाओं का उन पर विकट प्रभाव पड़ा था। उनके निकट मित्रों में यूरोपीय ही थे। यह जन्मभूत उदाहरण माना जाएगा कि जब विख्यात शिशा शास्त्री एलकजेंडर डफ ने अपने स्कूल में प्रथम प्रवचन के पश्चात् बाइबिल की प्रतियाँ छात्रों में वितरित की और छात्रों ने विरोध किया कि बाइबिल अध्ययन उहें स्वयं त्याग को उत्प्रेरित करेगा तब राजा राममाहन् ने आगे बढ़कर घोषित किया, “डॉ० होरेस, डॉ० विस्लम जैसे पाश्चात्य मसीहियों ने हिंदू शास्त्रों का गहन अध्ययन किया और तुम जानते हो कि वे हमारे शास्त्र पढ़कर हिंदू नहीं हो गये। मैं स्वयं कुरान का नियमित रूप से अध्ययन करता हूँ, पर मैं क्या मुसलमान हो गया? मैं सम्पूर्ण बाइबिल पढी है किंतु मैं मसीही नहीं बना। तब तुम क्यों उसको पढ़ने से डरते हो? उसे पढा और स्वयं जीव करो*।”

जब वारेन हेस्टिन्ग बंगाल का राज्यपाल था तब उसने सन् १७८१ में मुसलमान युवकों के लिए बनकता में एक मदरसा खोला। मदरसा का भवन ६,००० पौण्ड की लागत से निर्मित हुआ। आरम्भ में वारेन हेस्टिन्ग ने भवन निर्माण का यह स्वयं बहन किया। तत्पश्चात् सरकारी कोष से रुपये दिये गये। उस प्रार्थी को प्रमुखता दी जाती थी जो अंगरेजी भाषा से भिन्न होता था। सन् १८३० में उक्त शिक्षण संस्था में ९९ छात्र थे।

सन् १७९१ को जोनाथन डकन ने बनारस में हिंदू संस्कृत कालेज की स्थापना की। उसका स्पष्ट उद्देश्य निश्चित रूप से अधिक कर राशि को लोक कल्याण में प्रयुक्त करना था। प्रथम वर्ष में अधिकोप राशि १४०० पौण्ड थी। आगामी वर्षों में वह २,००० पौण्ड हो गयी। सन् १८३४ को कालेज की पाठितियों में ९६०० पौण्ड की रकम दिखायी गयी है। कालेज का मुख्य उद्देश्य था, हिंदुओं

* त्रिविक्रान्ति इन इण्डिया एण्ड पाकिस्तान—पृष्ठ २४४।

के पवित्र नगर में उनकी आराधना पद्धति विधि, साहित्य और धर्म का संरक्षण और विकास करना (वही, पृष्ठ ३९७) कालेज में जो विषय पढ़ाये जाते थे, उनमें धर्म विज्ञान (थियोलॉजी) हिंदू कर्मकाण्ड, औपधि विज्ञान, वनस्पति विज्ञान, संगीत, छंदशास्त्र, व्याकरण, कोश विद्या, तर्कशास्त्र, दर्शन विधि इतिहास, तत्वमीमांसा, गणित और यांत्रिक कलाएँ मुख्य थे तथा कॉलेज में नि:शुल्क एवं सशुल्क अध्ययन की व्यवस्था थी। छात्रवृत्ति भी दी जाती थी। सन् १८३४ में प्रतिमास १६२ छात्रों को छात्रवृत्ति दी गयी। उस वर्ष कालेज में तेरह पण्डित, एक पुस्तकालय, एक यूरोपीय सचिव एवं अधीक्षक थे। सन् १८२४ में छात्रों की संख्या २७१ थी। बनारस के राजा एवं कई प्रतिष्ठित नगरवासों समय समय पर कालेज की आर्थिक सहायता करते थे।

फोर्ट विलियम कॉलेज की स्थापना सन् १८०० में की गयी थी कि कम्पनी के अफसर अपने कृत्यों का पालन देशीय लोगों में प्रभावपूर्ण ढंग से कर सकें। कॉलेज में अनेक विषयों के अतिरिक्त देशीय भाषाएँ सिखायी जाती थी, जिसके फलस्वरूप भारतीय भाषा साहित्य के विकास में प्रोत्साहन प्राप्त हुआ। यूरोपीय विद्वान प्राच्यविद्या के बोध की ओर उन्मुख हुए। कालेज के प्रायः पचास भारतीय पण्डितों में से कुछ छात्रों को पढ़ाते थे, कुछ कॉलेज के अनुवाद विभाग से सम्बंधित थे, एवं शेष भारतीय भाषाओं में मौलिक साहित्य की सज्जा कर रहे थे। डॉ० केनन के शब्दों में, 'लाड वेलेजली ने प्राच्य जगत् को प्रबुद्ध करने, एशिया को आधुनिक विज्ञान धर्म और शुद्ध नतिकता प्रदान करने भारत में ब्रिटिश सत्ता एवं राज्य बढ करने के हेतु फोर्ट विलियम कॉलेज की स्थापना की थी। उसकी प्रतिष्ठा और प्रसार को देख कर मैं अनुभव करता हूँ कि यूरोपीय प्रकृति और भविष्य की भारतीय सभ्यता में मौलिक परिवर्तन होगा (वही, पृष्ठ ३९८)।

'बिशप कालेज' (कलकत्ता) में यूरोपीय मिशनरियों को भारतीय भाषाओं में विधिवत शिक्षा दी जाती थी। इनका अपना प्रकाशन गृह भी था जहाँ से हिंदी भाषा में अनेक पुस्तकें छपी थीं। कलकत्ता से तीन मील दूर हुगली नदी के तट पर बिशप मिडल्टन द्वारा १५ दिसम्बर १८२० को कॉलेज की आधारशिला रखी गयी। बिशप मिडल्टन कालेज के निर्माता थे। उनकी योजना को सफलीभूत किया था, इंग्लैण्ड की चार प्रचार-संस्थाओं ने। 'प्रायेगेशन ऑफ दि गायल', 'क्रिश्चियन कालेज', 'चर्च मिशनरीज' और 'ब्रिटिश एण्ड फारेन बाइबिल सोसाइटी' पचास पचास हजार रुपये दान में दिये। किंग सेटर के द्वारा इंग्लैण्ड और वेल्स में कॉलेज की सहायता के लिए चार लाख पचास हजार रुपये एकत्र किया गया। उपयुक्त प्रचार संस्थाएँ वार्षिक अनुदान भी देती थी।

लोक शिक्षा समिति ने दस वर्ष तक (१८४४) प्राचीन, अधूरी पाण्डुलिपियों के क्रय करने एवं उनके प्रकाशन में प्रायः दो लाख रुपये व्यय किये थे। भारत की सनातन साहित्य परम्परा को दिग्भ्रष्ट होने से बचा कर जो कार्य समिति ने किया वह भारतीय साहित्य के इतिहास में सदैव सम्मान से स्मरण किया जायगा। सन् १८३४ में लाड विलियम बेण्टिक की आश्रमक नीति एवं समिति में नये सदस्यों के प्रवेश से प्राच्य विद्या का प्रचार प्रसार कार्य अवरुद्ध हो गया। किंतु हम दूसरी ओर यह भी देखते हैं कि लाड बेण्टिक की नीति से शिक्षा को नया प्रोत्साहन मिला लोक कल्याणकारी संस्था में नये प्राण जागे, सत्य नवीन शक्ति से मण्डित हुआ।"

चारस प्राण्ट बहुत छोटी उम्र में भारत आया था (१७६७)। सन् १७७३ में वह 'बंगाल एस्टेब्लिशमेंट' में 'राइटर' था। पर अपने उत्थम से वह धीरे धीरे बलकत्ता के बोर्ड आफ ट्रेड का सदस्य

* ब्रिटिश म्यूजियम लाइब्रेरी में बिशप कालेज प्रेस का एक प्रोस्पेक्टस सुरक्षित है, जिससे पता होता है यह प्रेस अनेक देशी विदेशी भाषाओं में पुस्तकें छापता था।

बन गया। कलकत्ता का व्यापारी बग एव सेना अपने उच्छ्वसल व्यवहार के लिए बदनाम थे। पर चात्स ग्राण्ट भला मसौही था। उसके सगी साथी धन बढ़ोतरी में लगे थे, किन्तु उसने देशीय एव अपने जातीय बहुओं की नतिकता एव आध्यात्मिकता के विकास पर ध्यान दिया। वह यह विश्वास करता था, "भगवान ने इंग्लैंड को भारत का साम्राज्य इसलिए प्रदत्त नहीं किया कि वह कपास वस्त्र का आयात निर्यात करे, वरन भारतीयों के प्रति उसके कुछ उच्चतम कृतव्य हैं, जिन्हें उसे पूरा करना होगा*। उसने बक्सर चका नहीं। देशीय जनों की सेवा अपने धन से की, अपने पद से की। उसने कीर्तनेदर का दीवाला निकलने पर चच को नीलाम होने से बचाया था। वह अपने मित्र रोबर्ट चेम्बर्स जो सुप्रीम कोर्ट का उच्च पदस्थ अधिकारी एव विख्यात प्राच्य विद्या विचारद था, और रेण्डे उविड ग्राउन के साथ कलकत्ता में अपने पारिचाय भाइयों को धर्म की ओर उन्मुख करता रहता था।

सन १८१३ के चाटर में भारत में एक मसौही धर्मासन की स्थापना की व्यवस्था की गयी थी। डा० क्लादियस बुकेनन उसके नियामक माने जाते हैं। उनके नाम का उल्लेख अथ तीन सत्रों में भी किया जाता है १ फोर्ट विलियम कॉलेज, २ प्राच्य भाषाओं में बाइबिल-अनुवाद की व्याख्या और ३ शिक्षण रिसर्चें। तीसरा काय वस्तुतः दूसरे काय का पूरक है। उन्होंने दक्षिण भारत का भ्रमण करके प्राचीन भारतीय मसौही समाज, गिरजाघरों और हस्त लिपियों की खोज की, और यह ज्ञात करने का प्रयत्न किया था कि यदि बाइबिल का अनुवाद दक्षिण भारत की भाषाओं में किया जाये तो उसकी माँग कितनी हो सकती है। डा० बुकेनन की चरित्र रचना (मेमोयर्स) का तीसरा संस्करण सन १८१९ में, दो खण्डों में प्रकाशित हुआ था*। तत्कालीन समाज ने उसे त मयता और जिज्ञासा की भावना से पढ़ा था। उसकी चरित्र रचना का महत्व दो कारणों से स्थायी हो गया है प्रथम, फोर्ट विलियम कालज की उप्रति और बंगाल में उसके प्रभाव का वर्णन उपयुक्त पुस्तक में पढ़ने की मिलता है। जब कालेज बड़ी गहराई और प्रभावपूर्ण ढंग से सक्रिय था तब डा० बुकेनन का उसके साथ घनिष्ठ सम्बन्ध था। कालेज की कारवाइयों का महत्व साहित्यिक दृष्टि से कुछ कम नहीं है। डा० बुकेनन के मेमोयर्स में उन पर विशेष ध्यान दिया गया है।

लेखक ने 'मेमोयर्स' में स्पष्ट कहा था कि हिंदुओं को मसौही बनाने का लक्ष्य उसका नहीं है— "पहले हम स्वयं अपने में अपने धर्म को धारण कर लेंगे।" (पृष्ठ २६४)

इसी लेख में क्लादियस बुकेनन के 'मत परिवर्तन सम्बन्धी विचार भी उदघटित हैं। क्लादियस ने कहा, "मैंने कभी हिंदुओं की भावनाओं को ठेस पहुँचाने का प्रयास नहीं किया। बल प्रयोग का कभी पन्थ नहीं लिया, मैंने केवल मानवता के नाते हिंदुओं से अपील की है कि वे पंडित, क्रूर धार्मिक रीति रिवाजों से मुक्त हो, आत्महत्या, बाल हत्या, सती प्रथा से छूट जायें।" (पृष्ठ २७०) हमारी प्रजा को मसौही धर्म प्रदान करने से ब्रिटिश साम्राज्य खतरे में नहीं पड़ेगा, हमारे साम्राज्य को खतरा है स्वयं हमारे देशवासियों में मसौही धर्म की रिक्तता से।" (पृष्ठ २७४) क्लादियस ने अपने प्रभावोत्पादक तक के प्रमाण में मद्रास और कलकत्ता के अफसरों के विद्रोह का उदाहरण दिया। उन्होंने कलकत्ते के अध्यात्मिक जीवन का हृदयग्राही चित्रण किया कि उनके स्वदेशवासियों को मसौही धर्म की कितनी आवश्यकता है।

* 'डिक्शनरी आफ इण्डियन बायोग्राफी', पृष्ठ १७५।

* 'मेमोयर्स आफ दि लाइफ एण्ड राइटिंग्स आफ दि रेव क्लादियस बुकेनन' रेव ह्यूग पीयसन, आक्सफोर्ड, १८१९ दो खण्ड।

सन् १८०६ के मई महीने में डॉ० वुकेनन ने दक्षिण भारत का पयटन किया। उनका अभिप्राय हिन्दू, यहूदी और मसीहियों का सांस्कृतिक, धार्मिक इतिहास जानना था। उन्होंने मलाबार, कटक, जगन्नाथ, विशाखापट्टनम, मद्रास, रामेश्वर, श्रीलंका, केपकोमोरिन, त्रिवांकुर, मलयालम कोचीन का भ्रमण और शोध सामग्री एकत्रित की। उन्हें त्राकोवार के जोर्जेनबाम के चर्च-पुस्तकालय में हिंदुस्तानी भाषा में "भजन संहिता" की एक प्रति, और तंजौर में हिंदुस्तानी व्याकरण की एक प्रति मिली थी जिसका प्रकाशन सन् १७४६ में हुआ था*। १५ मार्च १८०७ को वे पाँच हजार मील की यात्रा करके लौटे। उन्हें पता हुआ कि जिस कालेज में सात वर्ष तक न केवल प्राच्य भाषाओं की सेवा की, अपितु ईस्ट इण्डिया कम्पनी को लाभ भी पहुँचाया उसकी स्थिति घटा दी गयी है। प्रोवोस्ट और वाइज प्रोवोस्ट के पक्ष में लड़ दिया गया, प्रोफेसरशिप हिंदुस्तानी, बंगला और फारसी अब तक सीमित कर दी गयी। अब छात्रों को केवल एक वर्ष कालेज में अध्ययन करना होगा।

उसी वर्ष के दिसम्बर महीने में वे पुनः दक्षिण भारत गये। वे लंका, कोचीन, गांधार, बम्बई होकर १५ मार्च १८०८ में स्वदेश लौटे। स्वदेश में उनका भव्य स्वागत किया गया। वे अपने साथ कई अल्प आयु पाण्डुलिपियाँ लाये थे, जिन्हें कम्ब्रिज विश्वविद्यालय को दान कर दिया। कम्ब्रिज विश्वविद्यालय ने उन्हें डी० डी० की मानद उपाधि प्रदान की। वे ९ फरवरी १८१५ तक जीवित रहे।

१९ वीं सदी के आरम्भिक वर्षों में दो विरोधी तत्त्व एक साथ प्रस्फुटित हुए। एक ओर तो श्रीरामपुर का मिशनरी समाज बाइबिल, ट्रेड और शिक्षा प्रचार द्वारा मसीही धर्म का प्रसार भारत में कर रहा था, और दूसरी ओर ईस्ट इण्डिया कम्पनी भारत के लुप्तप्राय प्राचीन ग्रंथों की खोज हेतु बंगाल एशियाटिक सोसाइटी तथा फाट विलियम कालेज के माध्यम से कुलरीक, विलियम जोस, विलमन जस विद्वानों की सहायता कर रही थी। मिशनरी उत्तरी भारत को परिचय का प्रबुद्ध नान प्रदान करने के हेतु बमर कसे थे, और ये संस्कृत के आचार्य हिंदुओं की संस्कृति का पुनर्जीवित कर रहे थे। बिना यह जाने कि उनके इस काम से मिशनरियों के लिये कराये पर पानी फिर रहा है। यह निश्चित और ज्वलंत सत्य है कि पश्चिमी विद्वानों ने संस्कृत के प्राचीन साहित्य का अन्वेषण कर हिन्दू संस्कृति को, हिंदू धर्म का डूबने से बचा लिया। अतः, कौन जानता है कि बंगाल के श्रीरामपुर से जो तूफान उठा था, वह समस्त उत्तर भारत पर न छा जाता। उसकी संहार की शक्ति तत्कालीन समाज में रह नहीं गयी थी। राजनीति और आर्थिक थपेड़ों की भार न जनता को कमर तोड़ दी थी। निरक्षरता ने संस्कृति और सभ्यता को बंद कर रखा था। जब संस्कृत के ग्रंथ प्रकाश में आये तब सारा विश्व चकित रह गया। विरोधाभास तो यह है कि वेद शास्त्रों पुराणों और प्राचीन साहित्य के खोजकर्ता सच्चे मसीही थे।

१३ नवम्बर १७९३ का करी कलकत्ता में प्रविष्ट हुआ, और १० जनवरी १८०० को श्रीरामपुर मिशन की स्थापना हुई। उसका सहयोगी थे—माधम और वाड। प्रायः तीनों श्रीरामपुर मिशनरी के नाम से विख्यात हैं। देशीय भाषाओं के माध्यम से शिक्षा देने का कार्य इन्हीं से आरम्भ हुआ। प्रथम बुला। पाठ्य पुस्तकें छपीं। शिक्षा का प्रचार हुआ। चीनो, बर्मों के अतिरिक्त ३४ देशीय भाषाओं में बाइबिल के अनुवाद प्रकाशित हुए। इन्होंने समस्त उत्तरी भारत में मसीही धर्म का प्रचार करने के लिए एक बहुत बड़ी योजना बनायी थी, जिसके अनुसार इन्होंने बारह कदम खोले थे। प्रधान के ३ श्रीरामपुर थे। न केवल भारत में, बरन् सुदूर पूर्व ब्रह्मदेश, मलाया, चीन में भी श्रीरामपुर के मिशनरी भेजे गये। जोर्जेनबाम और स्वाटज के उत्तराधिकारी श्रीरामपुर मिशनरी त्रय ही माने जाते हैं। तीनों

* देखिए वही पृष्ठ ३३१, भजन संहिता की एक प्रति श्रीरामपुर कालेज, कलकत्ता में सुरक्षित है।

साधारण, कहना चाहिए दरिद्र परिवार में जनमे थे। पर वे निरन्तर उद्यम से पूब के महान मिशनरी बन गये।

पश्चिमी ज्ञान और सस्कृति ने भारतीय वातावरण को परिवर्तित किया, और हिंदी के लेखकों ने एक नयी जीवन-दृष्टि प्राप्त की। शिक्षा संस्थाओं के द्वारा हम जात हुआ कि विश्वसाहित्य किस दिशा की ओर अग्रसर है। अब तक राजा और नवाब हिंदी साहित्य के निर्माण केन्द्र थे। उनके सौंप होते ही रिवत स्थान को परा नवीन शिक्षा संस्थाओं ने जहाँ हिंदी लेखक यूरोपीय लेखकों से परिचित हुए। हिंदी साहित्यकार अंगरेजी ग्रंथों को आदर्श मान कर लिखने लगे।

उत्तर भारत का हिंदी भाषा और साहित्य पाश्चात्यो के प्रवेश के पूब घम भावना से अनुप्राणित था। हिंदी भाषा में विभिन्न सम्प्रदाया से सम्बंधित शब्दावली थी। एक और विशेषता थी शास्त्रीय प्रवृत्तियों की व्यापकता। उसके शब्द समूह में सस्कृत के शब्द घम और काव्य शास्त्र की परिभाषा के लिए ग्रहण किये गये हैं। हिंदी का साहित्य क्षेत्र बहुत सीमित था। घम, काव्य और प्रेम गाथा तक उसकी पहुँच थी। सीमाबद्ध होने के कारण उसके शब्द समूह का विकास नहीं हो पाया था। विस्तृत जीवन के—विभिन्न पक्षों को अभि यत्न करने की सामर्थ्य उसमें नहीं थी। गद्य की भाषा तो बहुत शिथिल थी। शिथिल्य का कारण व्याकरण के नियमों, विराम चिह्नों एवं अनुच्छेदों की व्यवस्था का अभाव था। उत्तर भारत में पाश्चात्य समाज अपने साथ एक परिवर्तित वातावरण नवीन शिक्षा संस्थाएँ, बहु भाषा विज्ञ प्रचारक धार्मिक, सामाजिक तथा राजनैतिक आन्दोलन मुद्रण कला एवं पत्र पत्रिकाएँ नयी सांस्कृतिक तथा साहित्यिक संस्थाएँ लाया था*।

पाश्चात्यो ने अंगरेजी शासन के माध्यम से भारतीय एजता को जन्म दिया। पारस्परिक आदान-प्रदान की प्रवृत्ति ने हिंदी लेखकों के बौद्धिक विकास में बहुत योग दिया। राज्याध्यक्ष न मिलने पर हिन्दी लेखकों की आर्थिक हानि अवश्य हुई, किन्तु शिक्षा संस्थाओं ने उस हानि की पूर्ति भी की। पाश्चात्यो द्वारा स्थापित स्कूल कॉलेजों के द्वारा न केवल अंगरेजी शिक्षा का प्रसार हुआ, बरन पाठ्य ग्रंथों का निर्माण भी हुआ। डा० विश्वनाथ लिखते हैं, “इन सीमाओं के भीतर भी उनके काय का बहुत महत्व है, क्योंकि इनकी शिक्षा संस्थाओं ने अंगरेजी भाषा तथा साहित्य को लोकप्रिय बनाने में विशेष सहायता दी, तथा उनके द्वारा प्रकाशित ग्रंथों ने हिंदी भाषा की अभिव्यक्ति क्षमता को बढ़ाया और नये-नये विषयों के भावों तथा विचारों को प्रकट करने की योग्यता प्रदान की। ईसाई प्रचारकों के काय का एक और दृष्टि से भी महत्व है। उन्होंने लोगों को अपने घम में परिवर्तित करने के प्रयत्न में जिन तर्कों का आश्रय लिया था, उनके द्वारा उन्होंने भारतीय समाज की दुबलताओं पर विशेष रूप से प्रकाश डाला था। इस प्रकार उन्होंने भारत में एक समाज मुधार की भावना को उत्पन्न कर दिया था, जिसकी प्रेरणा स आगे चल कर धार्मिक तथा सामाजिक आंदोलन का विकास हुआ। (वही, पृष्ठ ८३)

पाश्चात्य अपने साथ मुद्रण यंत्र भी लाय। औरामपुर मिशन प्रेस, मिर्जापुर और आगरा के औरफन प्रेस, इलाहाबाद का मिशन प्रेस आदि प्रेमों ने साहित्य मृजन की सम्पूर्ण व्यवस्था में एक प्रातिरारी परिवर्तन कर दिया। लेखक नवीन विषयों की ओर उन्मुख हुए। मुद्रण यंत्रों ने साहित्य में नवीन रूपों का प्रयोग तथा पत्र-पत्रिकाओं द्वारा नये विचार तथा भाव द्रुत गति से फल गये, और जीवन के नये मूल्या की स्थापना हुई।

हिंदी भाषा के एक रूप, व्याकरण की रचना का पहल और उस आधुनिक रूप देने का प्रयत्न, पाश्चात्यो ने उस प्रभाव का परिणाम है जिसने उत्तर भारत की अंगरेजी भाषा के सम्पर्क में लाया था।

* दमिए, हिंदी भाषा और साहित्य पर अंगरेजी प्रभाव डा० विश्वनाथ, पृष्ठ ११।

फिर चाहे वह व्याकरण लालूजी 'लाल कवि' का 'ग्रज भाषा व्याकरण' हो और चाहे रेव्हु एडम्स का हिंदी व्याकरण जिसके विषय में कामताप्रसाद गुरु का कथन था कि एडम्स की रचना के अनंतर प्रकाशित होने वाले हिंदी व्याकरण क सभी ग्रंथ उसी को आधार मानकर लिखे गये। कहने की आवश्यकता नहीं कि स्वयं गुरु का व्याकरण अँगरेजी व्याकरण की पद्धति पर लिखा गया है। हिंदी की रचनाओं में विराम आदि चिह्नों का प्रयोग अँगरेजी का प्रभाव है। जिनका नियमित रूप से पाश्चात्य हिन्दी लेखकों ने अपनी हिंदी रचनाओं में किया और जिनसे राजा शिवप्रसाद, भारतेन्दु हरिश्चन्द्र, श्रीनिवासदास (परीशामुख), स्वामी सत्यदेव (नेशन कला), कामताप्रसाद गुरु (हिंदी व्याकरण) आदि अपनी रचनाओं में उनका प्रयोग करने को उत्प्रेरित हुए।

हिंदी भाषाविधानी जानते हैं कि किसी भी भाषा के शब्द समूह की अभिवृद्धि अथवा भाषाओं के शब्दों को ग्रहण करने से होती है। सम्पर्क का माध्यम राजनीतिक विजय, धर्म व्यापार अथवा साहित्य के माध्यमों से स्थापित होता है। हिंदी कोश के आरम्भिक निर्माता पाश्चात्य विद्वान थे। दाबू श्यामसुंदर दास ने 'मेरी आत्मकहानी' (पृ० ४५, ५५) में नागरी प्रचारिणी-सभा द्वारा हिंदी कोश साहित्य के निर्माण की कहानी सुनायी है। उन पृष्ठों से पता होता है कि आठ वर्षों के कठिन प्रयत्न के अनंतर प्रकाशित होने वाले हिंदी विज्ञानिक कोश पर (३० जून १९०६) वेबस्टर के अँगरेजी कोश का प्रभाव है। वस्तुतः आधुनिक विज्ञान की शब्दावली अनुवाद रूप में अथवा मूल रूप में पाश्चात्य शब्दावली से पूर्णतया प्रभावित है। पाश्चात्यों ने कोश तैयार करने का कार्य इसलिए किया था कि उन्हें स्वयं एवं स्कूलों में अँगरेजी भाषा के साथ हिंदी भाषा की उच्च कक्षाओं में पढ़ाना था। हिंदी भाषा में विदेशी भाषा की शब्दावलीयाँ मुहावरें तथा कहावतें भी प्रयुक्त होने लगी हैं। प्रभाव अनुवादित रूप में हुआ है। विहंगम दष्टि (ए बड स आइ व्यू), सवतोमुखी (आल राउण्ड) स्फटिक सा उज्ज्वल (क्रिस्टल क्लियर), हवा महल (केसल इन दि एयर) आदि। मुहावरों का विकास भाषा की अपनी प्रकृति के अनुसार होता है। सामान्यतया अथवा भाषाओं में इहे प्रवेश नहीं मिलता तो भी अँगरेजी के अनेक मुहावरों ने हिंदी भाषा की अभिवृद्धि में पर्याप्त वृद्धि की है। तदनंतर कालांतर साधारणतः, विशेषकर, अनुगृहीत बीजिए, आपका शुभचिंतक आदि अँगरेजी के शब्दशः अनुवाद हैं (आपटर दैट आपटर सम टाइम, जनरली स्नेगली, ओब्लाइज योजर क्लेविशर), हिंदी के लेखकों ने अँगरेजी शब्दावली मुहावरों के साथ अँगरेजी कहावतों को भी अनुवादित रूप में ग्रहण किया है। हिंदी ग्रंथों में कहावतों के विभिन्न अनुवाद देखने को मिलते हैं। सब प्रचलित अँगरेजी मुहावरों के कुछ उदाहरण द्रष्टव्य हैं।

उत्तर भारत में पाश्चात्यों के आगमन पर पाश्चात्य शिक्षा के माध्यम से अँगरेजी उपयोगिता एवं नाटका का प्रचलन आरम्भ हुआ। डा० विनयमोहन शर्मा ने अपने एक वक्तव्य में* भारतेन्दु हरिश्चंद्र की 'हरिश्चंद्र चंद्रिका' का एक उदाहरण दिया था कि उनके काल में "हिंदी भाषा में उपयोगिता का पूर्ण अभाव था।" उसी वक्तव्य में डा० विनयमोहन शर्मा ने रेनाल्ड, विस्की कालिस, आयर काननहाउस के प्रभाव की चर्चा की। सर चार्ल्स स्कॉट और थॉमस हार्डी के प्रभाव से हम सब परिचित हैं। दुखात और एकाकी नाटक की रचना पर पाश्चात्य प्रभाव स्पष्ट देखा जाता है। डा० विनयमोहन शर्मा ने लाल श्री निवासदास के रणधीर और प्रेम माहिनी से एक अत्यंत महत्वपूर्ण उदाहरण दिया है। सूत्रधार कहता है देखो अँगरेजी की दया से फिर विद्या का स्रोत प्रचलित हो कर सारे भारतवर्ष को प्रभावित कर रहा है (वही पृष्ठ २२)।

* गवदणा, सगोष्ठी विशेषांक पृष्ठ २१

आज स्थिति यह है कि कविता, कथा और गद्य की अनेकानेक नवीन विधाओं की विचार भूमि भावना, संवेदना, भाषा शक्ती और अभिव्यक्ति के सभी पक्षों का पश्चिम के साथ जो घनिष्ठ सम्पर्क हुआ था, उसे अब विदेशी प्रभाव नहीं मानते हैं। जनतांत्रिक भावनाओं ने स्वतंत्रता, समानता और भाईचारे की। धीरे धीरे बग धेड़ता, जातिवाद, सम्प्रदायगत भेदभाव पर आश्रित मध्यकालीन समाज परम्परा विनष्ट होन लगी और आधुनिक मानवतावादी आदर्श विक्षिप्त जनता को आकृष्ट करते गये। हिन्दी साहित्य के किसी युग में नारी का गरिमामय मानवी को बह उच्च स्थान नहीं मिला जो छायावादी कवियों ने प्रदान किया है। मुक्त करो नारी को' के नारे में इसी सपेक्षन आफ बोमेन' आ दोलन का प्रभाव भी खाजा जा सकता है। बहुत प्रारम्भ से ही यह प्रभाव हिन्दी के नये साहित्य पर खड़ीवाली के साहित्य पर पड़ता रहा है। भारतेन्दु की गोष्ठी का नाम अंगरेजी से खड़ीबोली हिन्दी में अनुवाद हुए, प्रजाश्रम', 'एका तमासी योगी'। डा० दिनयमोहन शर्मा के शब्दों में 'हिन्दी पद्य की भाषा का बोलचाल की भाषा में ढालन का प्रयास भी आँग्ल प्रभाव कहा जा सकता है' (वही, पृष्ठ २३)।

सिख धर्म एवं भारतीय संस्कृति

डा० महीप सिंह

भारतीय संस्कृति की विरासमान धारा में इस देश के विभिन्न धर्मों, मतों सम्प्रदायों, जातियों का अपना महत्वपूर्ण योगदान है। इस योगदान में व विचारधाराएँ और विश्वास तो सम्मिलित हैं ही जिनका जन्म इस देश की धरती पर हुआ, साथ ही उनका योगदान भी कम महत्व का नहीं है जो इस देश में चाहे शरणार्थी बनकर आये हों अथवा आक्रमणकारी बनकर।

भारत के सांस्कृतिक जीवन का सिखा का योगदान अनेक दृष्टियों से अत्यन्त महत्वपूर्ण है। आज इस देश में सिखों की जनसंख्या सम्पूर्ण देश की जनसंख्या का लगभग २ प्रतिशत है परन्तु जीवन के सभी क्षेत्रों (विशेष रूप से संगीत, कृषि, उद्योग, व्यापार, खेल कूद, विदेश गमन आदि) में उनका योगदान उनकी जनसंख्या के औसत से कई गुना अधिक है।

भारत में उत्पन्न हुए धर्मों में, जिन्होंने इस देश के वैदिक सनातन हिन्दू धर्म से पृथक अपने अस्तित्व की घोषणा की और उस एक निश्चित स्वरूप में ढाला है सिख धर्म आज कदाचित् सबसे अधिक सचेत सक्रिय और विकासशील धर्म है। किसी भी धर्म की पृथक पहचान के लिए निम्नलिखित तत्वों की आवश्यकता होती है वे सभी तरह सिखों में गत पाँच शताब्दियों की अवधि में निरन्तर विकसित होते रहे हैं और आज तक निश्चित स्वरूप प्राप्त कर चुके हैं। गुरु नानक (१४६९-१५३८) इस धर्म के प्रवर्तक हैं अथवा नौ गुरुआ गुरु अंगद (१५०४-१५५२) गुरु अमरदास (१५७६-१५७४), गुरु रामदास (१५३४-१५८१) गुरु अर्जुन देव (१५६३-१६०६) गुरु हरगोविन्द (१५९५-१६४४) गुरु हरिराय (१६३१-१६६१) गुरु हरिकृष्ण (१६४६-१६६४) गुरु तेग बहादुर (१६२२-१६७५) और गुरु गाबिंद सिंह (१६६९-१७०८) की अविच्छिन्न परम्परा द्वारा यह धर्मगत अपने स्वरूप को निरन्तर विकसित करता रहा। इस धर्म का अपना धर्म ग्रन्थ है अपने तीर्थ स्थान हैं, अपनी पौराणिकता है अपना इतिहास है और अपना साहित्य है।

गुरु ग्रन्थ साहब सिखों का मुख्य धार्मिक ग्रन्थ है परन्तु वह सिखों के साथ अथवा असम्य लोगों का मुख्य ग्रन्थ है जो यहीन अर्थों में सिख नहीं हैं। पंजाब और सिंध की बहुत बड़ी जनसंख्या से अतिरिक्त देश के विभिन्न भागों में फले हुए अगणित नानक पण्डितों उदासियों रामरायियों, राधास्वामियों तथा अन्य अनेक सम्प्रदायों के मध्य भी वह समापत है। इतना होते हुए भी गुरु ग्रन्थ साहब में क्या है इसका परिचय अधिक लोगो को नहीं है। सामान्यतः यही समझा जाता है कि यह सिखों का धर्म ग्रन्थ है और इसमें सिख गुरुआ की वाणियाँ सम्मिलित हैं। इसलिए गुरु ग्रन्थ साहब का संक्षिप्त परिचय यहाँ उपयुक्त रहा।

गुरु ग्रन्थ साहब लगभग १४०० पृष्ठों का एक विशाल ग्रन्थ है। पाँचवें गुरु, गुरु अर्जुन देव ने सन १६०४ ई० में इसका सम्पादन काय पूरा किया था। गुरु ग्रन्थ साहब में इनकी रचनाएँ सम्मिलित हैं—

सिख गुरु

१—गुरु नानक २—गुरु अमर देव ३—गुरु अमर दास ४—गुरु रामदास ५—गुरु अजुन देव ६—गुरु तेग बहादुर । इस ग्रंथ में गुरु तेग बहादुर की वाणी बाद में गुरु गोविन्द सिंह ने सम्मिलित की थी ।

प्रथम गुरु

१—शेख फरीद २—जयदेव ३—त्रिलोचन ४—नामदेव ५—सदना ६—वेणी ७—रामानन्द ८—कबीर ९—रविदास १०—पीपा ११—संघ १२—घना १३—भीखन १४—परमानन्द १५—सूरदास ।

मठ तथा अन्य कवि

१—मरदाना २—सुन्दरदास ३—वल्लभ और सता ४—कल्लसहार ५—जालप ६—कीरत ७—भिवखा ८—सह ९—मह १० गयद ११—मयुरा १२—बह १३—हरिवंश १४—नरह ।

गुरु ग्रंथ साहिब में अधिकांश वाणी सिख गुरुओं की है, परन्तु शेख फरीद, कबीर, रविदास, नामदेव आदि सत्तों प्रवर्तों की रचनाओं का बहुत बड़ा अंश इसमें संग्रहीत किया गया है ।

अनेक पक्षों से यह ग्रंथ ससार का द्वितीय एवं अनोखा धर्म ग्रंथ है । इसमें १५ रचनानारों की वाणियाँ संग्रहीत हैं । कुछ एक प्राचीन प्रतियों में भीरा का भी एक आद्य पद है । इस ग्रंथ में हिंदू भी हैं और मुसलमान भी, उच्च वर्ण के सत्त भी हैं और क्षत्रिय नीच वर्ण के भी । बारहवीं शती के शेख फरीद (जन्म ११७३ ई०) और जयदेव (जन्म ११७० ई०) से लेकर सत्रहवीं सदी के गुरु तेग बहादुर (जन्म १६२१ ई०) की लगभग ५ शताब्दियों की परिधि में फैले गुरुना, सत्तों सुफियों और भादों की रचनाएँ इस ग्रंथ में हैं । तत्कालीन भारत के अनेक धर्मों जातियों का ही प्रतिनिधित्व इस ग्रंथ में नहीं हुआ, अपितु अनेक प्रांतों का भी हुआ । जयदेव बंगाल के थे तो नामदेव, त्रिलोचन और परमानन्द महाराष्ट्र के थे, सदना सिंध के थे, घना राजस्थान के, सैन मध्य प्रदेश के, रामानन्द, कबीर, रविदास, भीखन उत्तर प्रदेश के, शेख फरीद पश्चिमी पंजाब के तथा अन्य गुरु के दक्षिण पंजाब के थे ।

गुरु ग्रंथ साहिब में संग्रहीत सभी सिख गुरुओं ने अपनी रचनाओं में 'नानक' कवि नाम का ही उपयोग किया है । इससे ग्रंथ भ्रम भी पैदा होता है । पद के अंत में नानक नाम देख कर यह अनुमान सहज हो लगा लिया जाता है कि यह रचना प्रथम गुरु नानक की है । हिंदी साहित्य के अनेक ग्रंथों में अन्य गुरुओं की रचनाओं को गुरु नानक के नाम से उद्धृत किया गया है उसके पीछे भी यही भ्रम काम करता रहा है ।

गुरु ग्रंथ साहिब के सम्पादक गुरु अजुन ने इस बात का ध्यान रखा और प्रत्येक नानक की रचना के साथ 'महला' एक दो, तीन, चार, पाँच नौवां शीर्षक लगा दिया । उदाहरण के लिए गुरु ग्रंथ साहिब में प्रत्येक शब्द का प्रारम्भ इस प्रकार होता है—

सिरी रागु महला १

+ +

भाऊ महला ४

+ +

गडडी महला ५

इसका अर्थ है यह 'शब्द' सिरी राग' में निबद्ध है और इसके रचयिता प्रथम नानक है । इसी तरह यह पद 'भाऊ राग' में है और इसके रचयिता चौथे नानक (गुरु रामदास) है या यह पद 'गडडी राग' में है और वह पाँचवें नानक (गुरु अजुन) द्वारा रचित है ।

गुरु ग्रंथ साहिब का विषय

गुरु ग्रंथ साहिब का स्वरूप प्रबधार्थक नहीं है। यद्यपि इसमें सकलित कुछ रचनाएँ प्रबध-स्वरूप की हैं। परम सत्ता की स्तुति में आडम्बर और अहंकार रहित विशुद्ध प्रेमविह्वल भाव से गाये हुए भवनों का संग्रह इस ग्रंथ में है। इसमें ज्ञान, कर्म और भक्ति का अदभुत समन्वय है। मनुष्य को मिथ्याडम्बरो, पाखण्डो, अव्यक्तमूलक अद्यविश्वासो, ऊँच नीच के मनुष्यकृत भेदा से ऊपर उठाकर उसमें प्रेम, समता, व धृता और परमेश्वर में अनन्य प्रीति उत्पन्न कर चिरन्तन आनन्द की अनुभूति उत्पन्न कराना ही इस ग्रंथ का मूल विषय है। सत्य, सतोप और विचार इन तीनों वस्तुओं का मानो एक पाप में एकत्रीकरण हुआ है, जिन्हें परमेश्वर के अमृत नाम रूपी रस में भुँखा गया है। इसका आस्वादन करने वाले जिनासु का कल्याण निश्चित है। पाचवें गुरु गुरु अजुन ने इस भाव को इस तरह व्यक्त किया है—

यात विचि तिनि वसतु पार्ईओ सतु सतोखु बीचारो ॥
अमृत नामु ठाकुर का पाइओ, जिसका सभमु अधारो ॥
जे को खावै जे को भुचै तिसका होइ उधारो ॥
एह वसतु तजो नह जाई नित नित रखु उरिधारो ॥
तम ससार चरन लागि तरीऐ सभु नानक ब्रह्म पसारो ॥

परमात्मा की परिकल्पना

गुरु नानक तथा अथ गुरु ईश्वर के निगुण निराकार रूप के उपासक थे। वे अवतारवाद के समर्थक नहीं थे, उसे अज्ञान और अयोनि मानते थे। परन्तु निगुण का अर्थ गुणहीन न होकर गुणातीत है इसी प्रकार निराकार का अर्थ आकारहीनता के साथ ही साथ आकारातीत होना भी है। गुरुओं के लिए परमसत्ता निगुण भी है, सगुण भी है अर्थात् उभयस्वरूप है। वह दोनों हैं और दोनों से परे हैं। गुरु नानक ने 'सिध गोसटि' (सिद्ध गोष्ठी) में कहा कि उसी परमसत्ता ने अव्यक्त निगुण से सगुण रूप को उत्पन्न किया।

अविगतो निरमाइसु उपजे
निरगुण से सरगुण बीजा।

गुरु अमरदास ने कहा कि परमात्मा स्वयं ही निगुण स्वरूप है और स्वयं ही सगुण स्वरूप है। जो इस तथ्य को पहचानता है, वही वास्तविक पंडित है—

निरगुण सरगुण आपे सोई।
सतु पछाणे सो पंडित होई ॥

गुरु अजुन की अनेक उक्तियों में इसी तथ्य की पुष्टि की गयी है—

तूँ निरगुण तूँ सरगुनी

+ +

निरकार आकार आपि निरगुन सरगुन एक है

+ + +

निरगुन आपि सरगुन भी ओही।

कला धारि जिनि सगली ओही ॥

गुरु नानक ने अपनी सुप्रसिद्ध रचना अजुनी के प्रारम्भ में इस मूलमंत्र के द्वारा परमात्मा की परिकल्पना स्पष्ट की है—

१ ओकार सतिनामु करतापुरुखु निरभउ निरबैव
अकाल सूरति अजुनी सभ गुरुप्रसादि।

(वह एक है उसका नाम सत्य है, वह सृष्टि का कर्ता है, वह सभी में व्याप्त है, वह भय मुक्त है, वह शत्रुता रहित है, वह काल रहित है, वह अज मा है, स्वय प्रजापति है और गुरु की कृपा से उसका साक्षात्कार किया जाता है।)

गुरुवाणी में सबत्र परमात्मा के सबव्यापक, सबपोषक और सबरक्षक स्वरूप का वर्णन किया गया है—

चारि कुँट चउदह भवन सगल विजापत राम
 + + + (गुडो म० ५)
 सो अतरि सो बाहरि अनत
 घटि घटि बिआपि रहिआ भगवन
 (गुडो म० ५)

वह सब दानितमान है, कारण कारण समथ है—

करण कारण समरथ प्रभु जो करे सो होई ।

खिन महि बापि उधापदा तिस बिन नहि कोई ॥

(चार जंतसरी म० ५)

जिस प्रकार बनस्पति में अग्नि और दूध में घी व्याप्त है, उसी तरह परमेश्वर की ज्योति ऊँच नीच सभी में पसरी हुई है—

सगल बनस्पति महि बँसतर सगल दूध महि घीआ ।

ऊँच नीच महि जोत समाणी घटि घटि भाघउ जीआ ॥

(सोरठ म० ५)

सृष्टि रचना

गुरुवाणी में परमात्मा की ही सृष्टि का कर्ता और कारण माना गया है। परमात्मा के अस्तित्व से ही सारी सृष्टि दृश्य रूप में प्रकट हुई—

आपी है जापु साजिओ आपी हे रचिओ नाउ

(चार आसा म० १)

गुरु अमरदास ने लिखा है कि परमात्मा स्वय ही सृष्टि का कारण और कर्ता है। वही सृष्टि की रचना करता है और फिर स्वय उस देखता है। परमात्मा सभी में व्याप्त है फिर भी अलक्ष्य है—

आपे कारण करता करे सृष्टि देखे आपि उपाई ।

सभ एको इकु बरतदा, अलकु न लखिआ जाई ॥

(सिरी रागु म० ३)

गुरुमत का विचार है कि सृष्टि की उत्पत्ति 'हुकम' से होती है। गुरु नानक ने कहा कि प्रत्येक वस्तु उसी के भीतर है उसके बाहर कुछ भी नहीं। उस 'हुकम' को यदि कोई भलीभाँति समझ सके तो फिर उसे अपने की भिन्न सिद्ध करने वाले, अहंकार का बोध नहीं होता—

हुकमै अवरि सभु की बाहरि हुकम न कोई ।

नानक हुकमै जे बुझे, त हउमे कहै न कोई ॥

(जपुजी)

इसलिए परमात्मा के 'हुकम' से ही सभी आकार निमित्त होते हैं। उस 'हुकम' का वर्णन भी नहीं किया जा सकता। उसके 'हुकम' से जीव उत्पन्न होते हैं और उसी 'हुकम' से उन्हें मान सम्मान प्राप्त होता है—

हुकमी होवनि आकार हुकमु न कहिया जाई ।

हुकमी होवनि जीब हुकमि मिलै बढिआई ॥

(जगुजी)

ब्रह्म का सत्य और उसकी रचना को मिथ्या मानने पर बहुत सा आग्रह इस देश में किया गया है । अद्वैत वेदा त में इन प्रश्नों पर बार-बार विचार हुआ है कि माया भ्रम है मिथ्या है या सत है ? यह ब्रह्म से भिन्न है या अभिन्न । यह मानत हुए भी कि माया ईश्वर की दानित है जिसके माध्यम से ईश्वर अनन्त रूपात्मक जगत की सृष्टि करता है, वेदांतियों ने माया और जगत का निरंतर तिरस्कार किया और बार-बार इसे मिथ्या कहा । इसका परिणाम यह भी हुआ कि 'मिथ्या ससार' के दायित्वों के प्रति भी नाग उदासीन होने लगे और प्रत्यक्ष जीवन और जगत् के प्रति निरासक्ति का भाव बढ़ने लगा जो इस देश की अनेक व्याधियों का कारण बना ।

सिख धर्म में जगत को मिथ्या नहीं माना गया और न ही इसे भ्रम कहा गया है । परमात्मा सच है और उसकी रचना भी सच है—

सच्चे तेरे खड सच्चे ब्रह्म ॥

सच तेरे छोअ सच्चे जाकार ॥

सच्चे तेरे करणे सरब बीचार ॥

(वार आसा महला १)

'आसा दी वार में गुरु नानक ने स्पष्ट कहा है कि यह ससार सच्चे परमात्मा की कोठरी है और इसमें सच्चे (परमात्मा) का निवास है—

इहु जगु सच्चे की है कोठडी

सच्चे का बिबि वासु ॥

परन्तु गुरु ग्रंथ साहिब में ऐसी उचितियों की भी कमी नहीं जहाँ ससार को स्वप्नवत्^१, जल के बुबुबु के समान^२, जल के फेन के सदृश^३, मृगमृगणा की तरह^४, बालू की दीवार^५ के समान या विष के समुद्र^६ की तरह माना गया है ।

परन्तु यहाँ किसी प्रकार असविरोध नहीं है । सिख गुरुओं ने इस ससार को कमभूमि माना है । यह कम करते हुए, सासारिक दायित्वों का पालन करते हुए आसक्ति में निरासक्त जीवन जीने के हामी हैं । गुरु नानक का कथन है—

जसे जल महि कमल निरालसु मुरमाई नसाणे

सुरति सबदि भव सागर तरीऐ नानक नामु बसाणे ।

(गु० प्र० सा० पृ० ११८)

यह ससार कमभूमि के रूप में, परमेश्वर की आत्म सृष्टि के रूप में सच है, परन्तु जो लोग इस ससार के भोगों की ही अंतिम सच मान बैठते हैं उनके लिए भाग युक्त ससार की असारता की बात स्थान स्थान पर कहो गयी है ।

माया

वह शक्ति जो व्यक्ति को ससार में अपने अस्तित्व की साधक दिशा से भटका कर पथ भ्रष्ट करती है, माया है । भारतीय दशन प्रणालियाँ में माया पर बहुत विचार किया गया । संवराचाय के दशन में माया और अविद्या को समानार्थक माना गया है और उसकी दो शक्तियों का वर्णन किया गया है—प्रथम आवरण पवित्र जिसके द्वारा माया ब्रह्म के वास्तविक स्वरूप को आच्छादित कर देती है द्वितीय विक्षप

शक्ति जिसके द्वारा माया ब्रह्मत ब्रह्म के स्थान पर नाना रूपात्मक जगत् को उत्पन्न करती है। शक्ति के बाद के वेदा तो माया को ब्रह्म की भावात्मक (Positive) शक्ति मानते हैं तथा अविद्या को अभावात्मक (Negative) शक्ति के रूप में मानते हैं। परन्तु माया के स्वरूप को लेकर स्वयं वेदांतियों में अनेक मतभेद रहे हैं।

सिख धर्म में माया का स्वतंत्र अस्तित्व स्वीकार नहीं किया गया, उसे परमात्मा के 'हुक्म' से उत्पन्न माना गया है—

निरकारि आकार उपाइआ

भाइआ मोह हुकमि बजाइआ

अर्थात् उस निराकार सत्ता ने ही दृश्यमान आकार स्वरूप की रचना की है। उसके 'हुकम' से ही माया मोह की रचना हुई है।

गुरु नानक ने एक स्थान पर लिखा है—'बहु निरजन (माया से रहित प्रभु) आप ही आप है और उसी ने अपने आपको (सृष्टि के रूप में) उत्पन्न किया है। उसने स्वयं जगत रूपी खेल की रचना की है। उस प्रभु ने ही सत्, रज, तम त्रिगुणों की रचना की और माया मोह की वृद्धि की—

आपे आप निरजना जिन आपु उपाइआ।

आपे त्वेनु रचाइओनु सभु जगतु नवाइआ॥

त्रेगुण आवि सिरजिअनु माइआ मोह बधाइआ।

(गु० ग्र० सा० पृष्ठ १२३७)

यह ठीक है कि माया की रचना भी प्रभु द्वारा हुई क्योंकि वह तो सब रचनाशील है। परन्तु माया के ब्रह्म से उबर कर प्रभु-सांनिध्य मिल सकता है। इसी पद की अगली दो पंक्तियों में गुरु नानक कहते हैं—

गुरु परसावी उबरे जिन भाणा भाइया।

नानक सच्चु वरतदा सभ सचि समाइआ॥

(गु० ग्र० सा० पृष्ठ १२३७)

जो गुरु के प्रसाद से परमात्मा की इच्छा को समझने में समर्थ हो गये वे उबर गये। परमात्मा रूपी सच सभी में समाहित है और सबत्र पटित है।

माया की असौम शक्ति को सभी मानते हैं। वह भटका देती है, हथ में दुविधा उत्पन्न कर देती है। पर यदि सही मागदशक (गुरु) मिल जाए तो दुविधा मिट जाती है और मुक्ति का द्वार खुल जाता है।

जिन गुरु सुकति न पाईऐ

ना दुविधा माइआ जाइ।

हउमै (अहंकार)

माया के विविध रूपों में—काम, क्रोध, लोभ, मोह और अहंकार इन पांच शक्तियों की हमारे देश के धार्मिक परिवेश में बहुत चर्चा हुई है। गुरु ग्रंथ साहब में भी कहा गया है कि इन पाँच दूतों ने सारे ससार को अपने मोहपाश में जकड़ रखा है—

पंच दूत महुहि ससारा

(गु० ग्र० सा० पृष्ठ ११३)

गुरु ग्रंथ साहब में अनेक स्थानों पर इन पाँच विकारों की चर्चा हुई है परन्तु 'हउमै' (अहंकार) की चर्चा सबसे अधिक हुई है। अन्य विकार (काम, क्रोध, लोभ और मोह) सम्भवतः इतने आधामों नहीं हैं,

जितना अहंकार है । इस बहुआयामी विकार को गुरुआ ने परमपद की प्राप्ति में सबसे बड़ी बाधा माना है ।

गुरुओं ने अहंकार के लिए 'हउमै' शब्द का प्रयोग किया है । जहाँ 'हउमै' है वहाँ सत्य का साक्षात्कार नहीं हो सकता । नाम' सत्य से साक्षात्कार का प्रतीक है, परन्तु 'हउमै' से उसका विरोध है, दोनों एक साथ नहीं रह सकते—

हउमै नावे नालि विरोध है

गुरु ना बसहि इक ठाह

(गु० प्र० सा० पृ० ५६०)

गुरु रामदास कहते हैं कि स्त्री रूपी जीवात्मा और पुरुष रूपी परमात्मा साथ साथ रहत हैं, परन्तु नारी अपने पति से मिल नहीं पाती क्योंकि 'हउमै' की कठिन भीत दोनों के बीच खड़ी हुई है—

धन पिउ का इक ही सगि वासा

विधि हउमै भीति करारो

(गु० प्र० सा० पृ० १२६३)

गुरुजी ने बार बार कहा है कि हउमै एक बहुत बड़ा रोग है—

हउमै बड़ा रोगु है आइ दुर्जै करम कमाई⁷

हउमै बड़ा रोगु है गरि जमै आवै जाइ⁸

+ + +

हउमै रोगी समु जगत विआपिआ

तनि कउ जनम मरण दुखु भारी⁹

नानक हउमै रोग दुरे¹⁰

+ +

हउमै दीरघु रागु है दाह भो इसु माहि¹¹

हउमै बहुआयामी रोग है । व्यक्ति अनेक प्रकार के अहंकार रूपों में प्रसिप्त हो जाता है अथवा प्रसिप्त हो जाने की संभावना बराबर बनी रहती है । यह अहंकार अपनी साधना का हो सकता है, विद्या का हो सकता है, तक बुद्धि का हो सकता है, जाति का हो सकता है धन सम्पत्ति का हो सकता है, परिवार का हो सकता है, रूप और जीवन का हो सकता है । हमारे देश में विद्या का अहंकार बहुत व्यापक रहा है । पढ़ना और फिर बाद विवाद द्वारा अपने पांडित्य का प्रदर्शन करना भारतीय विद्वानों का विशिष्ट गुण रहा है । गुरु अमरदास ने एक स्थान पर कहा है—

पंडित पंडि पंडि बाहु बसाणहि

विनु गुर भरमि भुलाने ।

(पंडित लोग पंड पंड बाहु विवाद में पड़े रहते हैं । गुरु के अभाव में अपने पांडित्य के भ्रम में सत्य को भूले हुए हैं)

गुरु नानक ने पांडित्य के अहंकारियों के लिए कहा था—

पडी ऐ जैती आरजा पडीअहि जेते सास ।

नानक लेख इक गल होख हउमै भ्राखणा भ्रास ॥

(चाहे सम्पूर्ण आयु पड़ा जाए चाहे अपनी हर सास से पड़ा जाए परन्तु यदि एक बात (सत्य की समझ) उत्पन्न नहीं हुई तो शेष अहंकार की सिर छपाई क अतिरिक्त कुछ नहीं) ।

जाति के अहंकार ना गुरुवाणी मे स्थान स्थान पर निषेध किया गया है—

जाति का गरबु न करीअहि कोई ।

ब्रह्म बिदे सो ब्राह्मण होई ॥

जाति का गरबु न करि मूरख गवारा ।

इसु गरब त चलहि बहुत विकारा ॥

धन सम्पत्ति और रूप यौवन सम्बन्धी अहंकार की चर्चा करते हुए गुरुवाणी मे कहा गया है कि राज पाट, गृह गोभा रूप, जवानी, धन शौलत, हाथी घोड़े जादि सबको प्राप्ति का अभिमान यही रह जाएगा, आगे किसी काम नही आएगा—

राज तिलक जोवन गृह सोभा रूपवतु जोआनी ।

बहुत दरवु हसतो अह पांख लाख लाखबआनी ॥

आगे दरगहि यामि न आवै छोडि जल अभिमानी ।

वास्तविकता तो यह है कि अहंकारी मूल बात को समझ ही नहीं सकता उसे अपने आप ही समझ भी नहीं होती और वह सर्वत्र प्रमित रहता है—

मूल न बूझै आपु न बूझै भरमि विआपी अहमनी ।¹²

हउमै से बचने का उपाय क्या है ? गुरुवाणी कहती है कि अहंकार को दूर करने और सच की पहचान की पहली आवश्यकता सदगुरु को प्राप्ति है—

नामक सतगुरि मिझीऐ हउमै गई,

ता सकु बसिआ मन आइ ।

सचु कमावै सचि रहै, सचे सेवि समाइ ।

(गु० प्र० सा० पृष्ठ ६६०)

सही माय वक्ता के मिलते ही अहंकार से मुक्ति की प्रक्रिया प्रारम्भ हो जाती है। गुरु अजु न देव स्वयं इस प्रश्न को उभारते हैं—हे सती, कोई ऐसा उपाय बताओ जिससे हउमै और गव का निवारण हो सके ।¹³

वे स्वयं ही इस प्रश्न का उत्तर देते हैं। अहंकार नाश के लिए आवश्यक है कि व्यक्ति सवत्र परमात्मा के अस्तित्व का अनुभव करे अपने आपको सबकी धूल समझने की विनीत दृष्टि का विकास करे प्रभु को सदा अपने निकट समझे, सभी रोगों की औषध—नाम—निमल जल अमृत की गुरु के द्वार से प्राप्ति करे ।¹⁴

गुरुवाणी कहती है कि बिना शब्द न तो भ्रम नष्ट होता है, न व्यक्ति के मन से अहंकार दूर होता है—

बिनु सबद भरमु न चूकई ना विचहु हउमै जाइ ।

(गु० प्र० सा० पृ० ६७)

इसलिए अहंकार को भारने के लिए और माया भ्रम से मुक्त होने के लिए शब्द का सहारा लेना आवश्यक है—

सबके हउमै मारीऐ माइआ ना भ्रम जाइ ॥

(गु० प्र० सा० पृ० ६७)

जीव और ब्रह्म की अभेदता के सिद्धांत को गुरुवाणी मे पूरी तरह स्वीकार किया गया है—

हरि हरिजन दुई एक हैं चिन विचार कछु नाहि ।

जस ते अपजे तरंग जिउ जल ही बिब्व समाइ ॥

(जैसे जल की तरंग जल से निम्न कर जल में ही समा जाती है, वैसे ही जीव परब्रह्म से उपजता है और उसी में समा जाता है।)

गुरु नानक कहते हैं कि सभी प्राणियों में एक परमात्मा की ज्योति हो व्याप्त है। उसी के प्रकाश से सब कुछ प्रकाशित हो रहा है—

सब महि जोति जोति है सोई ।

तिसदे चानणि सब महि चानणु होई ॥

अभेदत्व की स्थिति में जीव और परमात्मा एक रूप हो जाते हैं। हरि और हरिजन में कोई अंतर नहीं रहता। गुरु तेगबहादुर कहते हैं—

जो प्राणी निसिदिन भजे रूप राम तिह जानु ।

हरि जनि हरि अतर नहो नानक साची मानु ॥

(गु० प्र० सा० पृ० १४२८)

युग बोध

गुरु प्रथम सिख धर्म अपने अनुयायियों के सम्मुख आध्यात्मिक और पारलौकिक उपसंधियों का माग ही प्रशस्त नहीं करता, उसी के साथ ही उसमें साधारण जीवन को स्वाभिमान और गौरव से जीने की प्रेरणा भी देता है और अयाम का विरोध करने को प्रोत्साहित करता है। इसलिए गुरुवाणी का विचार और निर्देश अध्यात्म और परलोक की समस्याओं और सरोबार तक ही सीमित नहीं है। गुरुवाणी अपने समय के समाज और व्यक्ति के इहलौकिक यथार्थ से अपने आपका जोड़ती है और अपने विचार तथा निर्देश की परिधि में उसे भरसक समेटती है। इसलिए गुरुवाणी में ऐसी उक्तियों की कमी नहीं है जो तत्कालीन व्यक्ति के विसंगत चरित्र सामाजिक मूल्यों के पतन, सत्ताधारी व्यक्ति या व्यक्तियों की निरकुशता समाज के नेताओं की भ्रष्टता और अयोग्यता तथा ऐसी स्थिति में सामाजिक व्यवस्था के विघ्न का बड़ा सटीक चित्रण करती है।

राजनीतिक पराधीनता के उस युग में गुरु नानक सशक्त पहले भारतीय सत्त बलि में जिहोने कहा था—यह समय छुरी के समान है राजे कसाई के समान हो गये हैं धर्म पक्ष लगा कर उड़ गया है। चारों तरफ झूठ की अमावस्या छाई हुई है, सत्य का चंद्रमा कहीं दिखाई नहीं देता। पता नहीं वह कहाँ उदय हुआ है। मैं (जीवात्मा) पथ भूल कर व्याकुल हो गयी हूँ, अंधारे में कहीं राह नहीं सूझता।¹⁵

अपने समय के अत्याचारी शासकों के सम्बन्ध में बड़ी आक्रोश भरी वाणी में उन्होंने कहा—एत समय राजागण व्याघ्र के समान हिसक हैं उनके अधिकारी कुत्ते के समान लालची हैं। ये लोग निरीह जनता को बिना किसी कारण पीड़ित करते रहते हैं। इनके नौकर चाकर अपने परो के तालुनों से लोगों को जकड़ कर रहे हैं और उनका संह कुत्ते की तरह चाट जाते हैं। जहाँ इनके कर्मों की परख होगी, वहाँ इनकी नाक काट ली जाएगी।¹⁶

अपने समय के राजाओं तथा राज कमचारियों द्वारा निरीह जनता पर किये जाने वाले अत्याचारों पर तीव्र रोष व्यक्त करने वाले गुरु नानक ने मुगल आक्रांता बाबर के आक्रमण को अपनी आँखों से देखा था। मुगल सैनिका की लूटमार और मार काट से इस देश की जनता की जो दुखसा हुई, गुरु नानक ने उसका मार्मिक वर्णन अपनी वाणी में किया है—जिन स्त्रियों के सिर में सुंदर पट्टियाँ सोभित होती थीं, जिनकी माँग में सिंदूर भरा हुआ था, आक्रमणकारियों ने उनके केश काट डाले और उन्हें घूल में इस तरह घसीटा कि उनके गले तक घूल भर गयी। जो महिला में निवास करती थी अब उन्हें बाहर बठने की भी जगह नहीं मिलती। विवाहित स्त्रियाँ अपने पतियों के पास सुसोभित थीं। वे पालकियों में बैठकर आई थीं।

उन पर लोग जल योद्धावर करते थे, बहुमूल्य पखे आस पास भूलते थे, उन पर लाखों रुपये की वर्षा होती थी। वे मेवे खाती थी, सेवा पर रमण करती थीं। अब उनके गले की मोतिया की माला टूट गयी है और उनके स्थान पर आक्रमणकारियों ने रस्सियाँ डाल दी हैं। धन और यौवन ने उन्हें अपने रग में रग रखा था। अब यं दानों ही उनके बरी हो गये हैं। सिपाहियों को आग मिली और वे उनकी इज्जत लूटकर घलते बने।

(गु० प्र० सा० पृष्ठ० ४१०)

ऐसी कष्टाजनक स्थिति में गुरु नानक ने परमेश्वर के प्रति ही अपनी शिकायत व्यक्त करते हुए कहा—हे परमात्मा, बाबर ने खुरासान पर आक्रमण किया, परन्तु तुमने उसकी रक्षा कर ली और हिंदुस्तान को उसके आक्रमण से आतन्त्रित कर दिया। तुम स्वयं इस स्थिति को उत्पन्न करते हो किन्तु अपने को दोष न देने के लिए तुमने मुसलमानी यमदूत बना कर इस देश पर आक्रमण करा दिया। चारा और इतनी मार-काट हुई कि लोग ब्राह्मि ब्राह्मि कर रहे हैं। तुम्हारे मन में इन निरीह जनों के प्रति जरा दया क्यों नहीं उत्पन्न हो रहा है। हे कर्त्ता, तुम तो सभी प्राणियों के समान रूप से रक्षक होने का दावा करते हो। यदि एक क्षत्रियशाली दूम्हरे क्षत्रियशाली को मारे तो मन में रोष नहीं होता। परन्तु यदि शक्तिशाली सिन्धु निरपराध पशुओं के झुंड पर आक्रमण कर दे तो उनके स्वामी को कुछ तो पुरपाय दिखाना चाहिए।¹⁷

अपने देश में विदेशियों द्वारा हुए अत्यचारों से विक्षुब्ध होकर ईश्वर के प्रति ऐसी ताड़ना भरी शिकायत सारे भक्ति साहित्य में निश्चय ही अद्वितीय है और अनुपम भी। पर तु गुरु नानक उन लोगों को भी क्षमा नहीं करते जिनकी चरित्रहीनता, अकम्प्यता और ऐश्वर्यहीनता के कारण इस देश की ऐसी दुःस्था हुई—

रतन बिगाड़ि बिगोइ कुतो,

मुझआ सार न काई।

(गु० प्र० सा० पृ० ३६०)

(इन कुता ने रतन के समान इस सुन्दर देश को बिगाड़ कर नष्ट-भ्रष्ट कर दिया। इनके मरने के बाद इह कीन पूछेगा ?)

सिख गुरुओं के विचारों और उनके द्वारा प्रदर्शित मार्ग की भारतीय जीवन और सस्कृति पर छाव है। आधुनिक भारत का निर्माण में उनकी महत्वपूर्ण भूमिका रही है। देश की स्वतन्त्रता के लिए लड़े गये सप्रेम में अपनी आहुति देने वाले शहीदों में सिखा की गिनती उनकी जनसंख्या के अनुपात से कई गुना अधिक है। बरतारसिंह सराभा भगतसिंह, उधमसिंह जस शहीदों के नाम तो सम्पूर्ण भारत में सम्मान के साथ लिए ही नहीं जाते, बल्कि किसी भी युवा आन्दोलन के प्रेरणा स्रोत बनकर उभरते रहते हैं। यहाँ यह बात विशेष रूप से उल्लेखनीय है कि इस देश में बलिदान परम्परा का प्रारम्भ ही सिखों से होता है।¹⁸ त्याग तप, सयम परदुःख वातरता बोरता, शरणागत की रक्षा आदि के अनेक उदाहरण हम भारतीय इतिहास में मिल जायेंगे। पर तु क्या इस देश में बलिदान (सहादत) की भी कोई परम्परा है? एक महत् उद्देश्य की सम्मुख रखकर किसी ऐसे आदर्श के लिए जिसका सम्बन्ध बृहत्तर मानवीय हित चिन्ता से हो, व्यक्ति हँसते हँसते मृत्यु का वरण कर ले क्या ऐसे उदाहरण अपने इतिहास में हैं? महाभारत में एक कथा है कि किस प्रकार एक निधन ब्राह्मण परिवार ने एक भूखे अतिथि की प्राण रक्षा के लिए अपना सम्पूर्ण भोजन उसे दे दिया और स्वयं काल का घास बना। सत्य हरिषचन्द्र ने अपने प्रण की रक्षा के लिए राज पाट और परिवार सभी कुछ योद्धावर कर दिया। दानवीर कण ने अपने जीवन की सुरक्षा की चिन्ता न करते हुए अपने कवच और कुंडल दान कर दिये। ऐसे अनेक उदाहरण प्रस्तुत किये जा सकते हैं। पर तु ये सभी उदाहरण त्याग के हैं या बलिदान के? मैं समझता हूँ कि त्याग और बलिदान में एक मौलिक अंतर

है। त्याग व्यक्तिनिष्ठ होता है और बलिदान समाजनिष्ठ त्याग स्वधर्म, स्ववर्तव्य, स्वमुख के लिए किया जाता है, बलिदान जनहित के किसी ऐसे उद्देश्य या लक्ष्य को सम्मुख रखकर किया जाता है जिसमें व्यक्ति की अपेक्षा समाज की भूमिका महत्तर हो उठती है। इस दृष्टि से भारतीय परम्पराओं का विश्लेषण करने पर दिखायी देता है कि हमारे देश में त्याग की परम्पराएँ तो हैं परन्तु बलिदान की नहीं हैं। वस्तुतः बलिदान शब्द भी उस भाव का व्यक्त करने के लिए उपयुक्त नहीं है जिस अर्थ में शहादत (अरबी) और मार्टिरडम (अंग्रेजी) शब्दों का प्रयोग होता है। हमारे प्राचीन साहित्य में बलिदान का प्रयोग सदैव देवता को प्रसन्न करने के लिए दी गयी पशु बलि के लिए ही किया गया। इस देश में व्यक्ति अपने मोक्ष अपने कर्तव्य अपने (वैयक्तिक) धर्म की सिद्धि के लिए बड़ा से बड़ा त्याग करता रहा है परन्तु किसी सामूहिक सामाजिक आदर्श की रक्षा के लिए अपने जीवन की बाजी लगा बठा हो, दधीचि को छाड़कर ऐसा कोई उदाहरण मुझे याद नहीं आता।

यह कहना अत्युचित नहीं होगी कि इस देश में बलिदान (यदि इस शब्द को शहादत का पर्याय मान लिया जाए) की परम्परा की सही शुरुआत गुरु अजुन देव के बलिदान (सन् १६०६) से होती है। अपनी आत्म कथा 'तुजके जहागीर' में जहागीर ने जब यह लिखा कि गुरु अजुन द्वारा किये जा रहे कार्यों को बंद करने तथा उन्हें अपने धर्म में दीक्षित करने के लिए मैंने मुरतजा खान से कहा कि उन्हें यातना दी जाए और न मानने पर मार डाला जाए तो इस शहादत की पुष्टि कर दी। गुरु अजुन की शहादत के लगभग सत्तर वर्ष बाद नौवे गुरु गुरु तेगबहादुर की शहादत ने इस परम्परा को पुष्ट किया। यह परम्परा आने वाले वर्षों में कल्पनाशील दम से विकसित हुई। हस्तै हस्तै अपने शरीर का अंग-अंग बटवाने वाले अगणित सिख शहीदों का ऐसा उज्ज्वल इतिहास है जो आने वाली पीढ़ियों के लिए शाश्वत प्रेरणा स्रोत बना रहा है।

कमठता, सन्नियता, आशावादिता और स्वाभिमान किसी भी सिख के निजी गुण हैं। 'बहरी कला' और 'सबत बा भला' के आदर्श जीवन सूत्र हैं। एक सूत्र उन्हें सदैव आगे बढ़ने की प्रेरणा देता है और दूसरा उनकी दृष्टि को सदैव लोकाभिमुख रखता है।

अय्याम के प्रतिरोध की दृष्टि से सिख दृष्टिकोण बहुत स्पष्ट है। इस दृष्टि से गुरु गोबिंद सिंह का एक पारसी कथन ही उनका आदर्श है—

चु कार अज हमह हीसत दर गुजरत ॥

हलालस्त बुरदन ब समधीर दस्त ॥

जब नीति के सभी साधन असफल हो जाए, तब हाथ में तलवार उठा लेना उचित है। ●

1—सकल जगत है जैसे सुपना

बिनसत लगत न बार

(गु० ग्र० सा० पृष्ठ ६३३)

+ +

जैसे सुपना रनि का तैसा सत्तार (गुरु ग्र० सा० पृष्ठ ८०८)

2—जैसे जल ते बुदबुना उपजै बिनसे नीत ।

जगु रचना तैसे रची बहू नानक भीत ॥ (गु० ग्र० सा० पृ० १३६३)

3—जिउ जल ऊपर फेन बुदबुदा तैसा बहू सत्तार ।

जिसते होआ तिसहि समाणी चूकि गईआ सत्तार ॥ (गु० ग्र० सा० पृ० १२५८)

- 4—गुण तुलना जिउ झूठी,
यहु जग दुखि तोसि उठि घाव ॥ (गु० प्र० सा० पृ० २१९)
- 5—सगल जगनु ते जसे सुपना बिनसत सगत न बार ।
बाह भीत बनाई रचि पचि रहत नही दिन चारि ॥ (गु० प्र० सा० पृ० ६८)
- 6—मन पिथारिआ छीव भिना बिनु सामग ससारे (गु० प्र० सा० पृ० ७६)
- 7—गु० प्र० सा० पृ० ५८६
- 8—गु० प्र० सा० पृ० ५६२
- 9—गु० प्र० सा० पृ० ७३५
- 10—गु० प्र० सा० पृ० ११५३
- 11—गु० प्र० सा० पृ० ४९६
- 12—गु० प्र० सा० पृ० ११८६
- 13—सतहु इहा मताबहु कारी । जियु हउमै गरव निवारी ॥ (गु० प्र० सा० पृ० ६१६)
- 14—सरय भूत पारब्रह्म करि भानिआ होवा सगल रनारी ।
पेखिओ प्रभु जीउ अपुने सगे ब्रूकै भीति भ्रमारी ॥
भीषण नाम निरमल जल अमृत पाइये गुरुआरी ।
बहु नानक जियु मसतकि लिखिआ तिसु गुर मिलि रोग विदारी ॥ (गु० प्र० सा० पृ० ६१६ १७)
- 15—कलि काती, राजे कासाई घरमु पलु करि उडरिआ ।
कूडु अमावस, सचु चंद्रमा दीसै नाही कह चडिआ ॥
हउ भाखि बिकुनी होई । आधेरे राहु न कोई ॥ (गु० प्र० सा० पृ० १४५)
- 16—राजे सीह मुकदम कुत्ते । जाइ जगाइन बठे सुत्ते ॥
चाकर नहुदा पाइहि घाउ । रिनु पितु कुतिहो बटि जाहु ॥
जियै जीआ होसी सार । नकी बडी लाइतवार ॥ (गु० प्र० सा० पृ० १२८८)
- 17—सुराखान खसमाना कामा हिदुस्तानु बराइआ ।
भाप दोसु न देई करता जमु करि मुगल बढाइआ ॥
एवी मार पई कुरलाने त की दरदु न आइआ ।
करता हूँ समना का सोई ।
जे सकल सरत कउ मारे ता मति रोसु न होई ।
सबता सीह मारे पै बगे खसमै सा पुरसाई ॥ (गु० प्र० सा० पृ० ३६०)
- 18—सचु समना होइ दाह पाप कडे धोइ ।
नानक बसाणे बेनती जिन सचु पल होई ॥ (गु० प्र० सा० पृ० ४६८)

मनुस्मृति

श्री नरहर कुरु दकर

जहाँ तक मुझे स्मरण है मैंने मनुस्मृति का ग्रंथ पहली बार पढ़ने का प्रयास किया, तब मेरी उम्र अट्ठारह बरस की थी। एक सुप्रतिष्ठित मराठी टीका के साथ छपा हुई 'मनुस्मृति संहिता', मैंने तब केवल जिज्ञासा भाव से पढ़ी थी। उन दिनों समय-समय पर डॉ० भीमराव आंबेडकर और उनके अनुयायी मनुस्मृति की चर्चा करते हुए उस पर आक्षेप लिया करते थे। भारतीय प्रगतिवादी अभ्यासक एवं विद्वान जिस ग्रंथ पर आक्षेप प्रकट करते रहे हैं और जिस ग्रंथ के विरोध में सतत चर्चा होती रहती है आखिर उन ग्रंथ में क्या है यह जानने की इच्छा एवं उसी प्रेरणा से तब मैंने मनुस्मृति पढ़ी थी। मनुस्मृति पूरी पढ़ने के उपरांत मेरी जिज्ञासा पूर्ति नहीं हुई, परंतु अन्य दिशा में जिज्ञासा मार्गक्रमण करती रही। हो सकता है कि उस उम्र में मेरा मन जिन प्रश्नों को लेकर सन्नस्त था वे प्रश्न आज भी कुछ लोगों के मन में हैं। मैं अपने अल्प विवेचन का प्रारम्भ उस समय मेरे मन में जो आघातों थीं उन्हीं से करना चाहता हूँ।

पूरे भारत में हिंदू समाज के लिए जो विधान और कानून चलते आ रहे हैं वे अधिकतर बारहवीं सदी के धर्मशास्त्र के एक महान भाष्यकार हुए, उनके ग्रंथ के आधार पर बने हुए हैं। आपका नाम है 'विज्ञानेश्वर'। आपके टीकाग्रंथ का नाम है 'मिताक्षरा'। भारत के प्रायः अधिकांश भाग में मिताक्षरा पर आधारित कानून चलता आ रहा है। उसमें प्रादेशिक रूप में भेद हमें दिखाई देते हैं। जैसे महाराष्ट्र और गुजरात में व्यवहाराभिमुख 'व्यवहारमयूख ग्रंथ' को प्रतिष्ठा थी। यह ग्रंथ भी मिताक्षरा पर ही आधारित है। बंगाल, आसाम और उड़ीसा विभाग जिस कानून को मानते हैं वे बारहवीं सदी के एक लेखक जीमूतवाहन का विधान है जो 'दायभाग' के नाम से प्रसिद्ध है। मिताक्षरा और दायभाग मिलकर स्थूल रूपेण पूरा हिंदू धर्मशास्त्र बन जाता है। उपरिनिर्दिष्ट दोनों ग्रंथ याज्ञवल्क्य स्मृति के भाष्यग्रंथ हैं। बात रहे कि महाराष्ट्र में डा० आंबेडकर ने पहली बार २५ दिसम्बर १९२७ को जब मनुस्मृति ग्रंथ का खुले आम दहन किया तब स्वयं डा० भीमराव आंबेडकर अपने का हिंदू समर्थ थे। आपको तब हिंदू धर्म का अभिमान था और हिंदू धर्म में बने रहने की तब उनकी भूमिका थी। अतः मनुस्मृति 'दहन' का यह कृत्य हिंदू धर्म पर प्रेम करने वाले परन्तु अपनी दासता का उग्र निषेध करनेवाले एक व्यक्ति का काय है। मेरे मन में सवप्रथम प्रश्न उठा कि यदि किसी को समाज परम्परा की दासता का विरोध ही करना है, और निषेधस्वरूप ग्रंथदहन ही करना है तो 'याज्ञवल्क्यस्मृति' उसके लिए ठीक है। उस ग्रंथ का छाड़कर मनु स्मृति को क्यों जलाया जाता है? हिंदू धर्माभिमानी इस प्रश्न का उत्तर देना न चाहेगा तथा जिनामु के मन में यह प्रश्न आये बिना भी न रहगा।

वास्तव में बात यह है कि मिताक्षरा और दायभाग याज्ञवल्क्य-स्मृति पर आधारित हैं, परन्तु याज्ञवल्क्य को जो प्रतिष्ठा है वह मनु के अनुसरण के कारण ही ता है। हिंदू समाज के लोगों का पूरा

परम्परा प्राप्त धर्मशास्त्र मनु के नाम से चलता आ रहा है। महत्ता, श्रद्धा, पूजनीयता मनु के नाम की एवं मनुस्मृति ग्रन्थ की है, चाहे प्रत्यक्ष व्यवहार में अब किसी स्मृति या भाष्य का अनुसरण लोग करते रहे। लोग तो हमेशा यही मानते आ रहे हैं कि वे मनु के मार्गदर्शन का ही अनुसरण कर रहे हैं। हिंदुओं के सभी धर्मशास्त्रों के श्रद्धेय नेता मनु हैं।

इसलिए जब भी हिंदू धर्मशास्त्र का विरोध करना है, तो मनुस्मृति का नाम लेकर ही आक्षेप या विरोध प्रकट होते हैं। जैसे भारत में भिन्न भिन्न अनेक धर्म सम्प्रदायों को मान्यताएँ प्राप्त थीं। और हैं। बौद्ध, जैन, लिगायत, सिक्ख आदि पुरातन काल से चले आ रहे धर्म सम्प्रदाय हैं और प्राथमिक समाज आय समाज नये धर्म सम्प्रदाय या धर्म समुदाय हैं। नये या पुराने जो धर्म सम्प्रदाय प्रचलित हैं, सभी ने धर्मशास्त्र का आधार मनुस्मृति की ही माना है। आज का अपना सिविल ला मनु या उनकी परम्परा से भिन्न बनाने का सक्षम तथा दक्षता किसी ने भी व्यवहार में नहीं दिखायी है। अतः परिणामस्वरूप मनु के नाम पर चलनेवाला विधान पूरे भारतीय संस्कृति का प्रमाण धर्मशास्त्र विधान रहा। संपूर्णतया आमूलधर्म परिवर्तन के जो समर्थक हैं उह मनु के विरोध में अपनी ऊँची आवाज उठानी पड़ती है।

उस समय की युवावस्था में मनुस्मृति में दो हुई कर्जा—सूत व्याज की व्यवस्था में समझ न पाया। मनुस्मृति में स्पष्ट निर्देश है कि किसी भी परिस्थिति में सूद मूल रकम से अधिक कभी नहीं होना चाहिए (८ १५१) मनु ने यह भी कहा है कि प्रति सौ प्रतिमास सबाया (1½) यानी प्रतिवर्ष सैकड़ा पधरा सूद लेना धर्म्य है। परन्तु यदि प्रति वर्ष चौबीस प्रतिशत सूद लिया जावे तो भी वैध है उस धन को प्राप्त करने वाले धनिक व्यक्ति को भी साधु समझना चाहिए (८ १४०) हाँ, कभी हमसे अधिक व्याज लिया न जावे।

अब प्रश्न उपस्थित होता है कि यदि २४ प्रतिशत सूद वैध है तो चार साल में ही सूद की रकम इतनी बढ़ेगी कि चार साल के बाद सूद मूल रकम से अधिक होने की स्थिति में रहेगा। तब मनु का कहना है कि ऐसी स्थिति में सूद और मूल रकम एकत्रित की जाए और नया अनुब ॥ (इकरारनामा) तयार हो ताकि अब एकत्रित रकम को मूल रकम माना जाए (८ १५५) मनु की इस भूमिका के कारण व्यवहार में सूद कभी भी मूल रकम से अधिक नहीं हो पाता है। आवश्यक तो आग है। मनु ने यह भी कहा है कि यदि ब्राह्मण को प्रतिमास प्रतिशत (२%) दो सूद है तो क्षत्रिय को ३% और वश्य को ४% फिर शूद्र को ५% रहना चाहिये। (८ १४२) इसका सीधा अर्थ तो यह होगा कि शूद्र के लिए मूल रकम से दो वर्ष में सूद बढ़ेगा। तब मैंने माना कि यह कानून विषमता पर आधारित है, और अयायमूलक है। क्रूर भी है। परन्तु एक प्रश्न उपस्थित हुआ कि हम इस कानून को ठीक मान सकते हैं या गलत मान सकते हैं—चाहे जो ऐतिहासिक निष्पत्ति हो। पर आज इस पुराने समय के कानून को पूज्य तथा प्रमाण मानने की क्या आवश्यकता है? आवश्यकता कतई नहीं है यह जानते हुए भी यह मनुविधान विषमताजनक है फिर भी उसे नकारने का साहस कितने हिंदू धर्माभिमानियों ने किया है? साहस हिंदू धर्माभिमानों नहीं करता है, उत्तर भी नहीं देता है।

वास्तविकता यह है कि मनु के विधान को हिंदू धर्माभिमानों इहलोक का विधान नहीं मानते। इहलोक का विधान हमारी बुद्धि से बनता है और हमारी बुद्धि से सुधारा भी जाता है। मनु का विधान इस तरह का थोड़ा ही है? श्रद्धा यह है कि मनु का विधान सृष्टि के निर्माता ब्रह्मदेव से मनु को मिला और मनु मानव जाति के लिए यह विधान मृत्युलोक पर लाय है। इस मृत्युलोक में विधान सुविधाजनक है या अनुविधाजनक यह प्रश्न गलत है क्योंकि यह विधान सब के अंतिम नल्याण के लिए ही भगवान ने बनाया है। इहलोक में या परलोक में सासकर परलोक में हम वल्याण चाहते हैं तो फिर मनुविधान का

पालन आवश्यक है। मृत्यु के अनंतर आनेवाला पुनर्जन्म शुभ हो इसलिए इस विधान की स्वागताह मानकर उसका अनुसरण करना हमारा कर्तव्य हो जाता है। अतः मनु के समयन स पुण्यप्राप्ति हो जाती है। मनु के निषेध स पाप लगता है। मनुस्मृति ने समाज की विषमता और विषमताजनित अयोग्य व्यवस्था को प्रतिष्ठा दी, तो भी अयोग्य पीड़ित, शोषित, दलित उस व्यवस्था के विरोध में प्रतिकार की बात न सोचते हुए अपनी आज की हीन गीन समाज स्थिति का—व्यक्ति स्थिति को पूज्य-म के पाप की सजा मानते हैं। प्रतिकार न करते हुए अयोग्य को सहन की बात पुनर्जन्म के पुण्य का कारण मानकर चलते हैं। विषमता और अयोग्य को ही पूजनीय और श्रद्धा के साथ स्वीकारने की यह धर्म कल्पना या धर्मरूप हिन्दू धर्मशास्त्र के सूत्र और स्मृति ग्रंथों में प्रतिष्ठित किया, जो मनु के नाम पर चलता है। इसलिए प्रश्न विधान पुरातन या नवीन, समयनीय या असमयनीय है या नहीं यह सिद्ध करने की आवश्यकता नहीं रहती। विधान को स्वागताह मानकर मनु का समयन सत्तत करने का प्रयत्न बराबर वर्षों से चलता आ रहा है।

एक समय जरूर ऐसा था कि पूरी मानव जाति मानवी संसार व्यवस्था विषमता पर आधारित थी। सब दुनिया में ऐसे विषम विधान थे। उसका स्वरूप कैसा था? यह बातें आज के अनुसंधान के साधनमान हैं इतना ही सभी स्वीकार करेंगे तो वाद प्रतिवाद या आक्षेप-समयन का प्रश्न ही नहीं बचता है। परिस्थिति कुछ और ही है क्योंकि आज भी लोग मानते हैं कि मनु का विधान आदर्श है। मानव जाति पूर्णता पाना चाहती है तो मनु विधान का स्वीकार करना उचित है। मनु एक आदर्श प्रजातन्त्रात्मक पद्धति की कल्पना प्रस्तुत कर रहे हैं जो आज भी आदर्श प्रजातन्त्रात्मक पद्धति है, उपयुक्त मत-प्रतिपादन करने वाले ग्रंथ आये दिन आज भी प्रकाशित होते हैं। ऐसा ही एक ग्रंथ जो १९९८ में प्रकाशित हुआ वह डॉ॰ एम॰ श्री पटवर्धन जैसे आधुनिक विद्या विभूषित विद्वान का है। इसलिए मनुस्मृति का प्रश्न केवल प्राचीन जगत् के शोध अनुसंधान का विषय नहीं रह जाता है। अर्वाचीन जगत् में जो 'पुराणमित्रेय साधु सुवर्ण का समयन करनेवाले हैं उन आज के जगत् के व्यक्तियों के मन में जो 'मनुस्मृति-श्रद्धा' की भावनाएं हैं और विरोध में जो आक्षेपाह भावनाएं हैं अब उनका प्रश्न बनता है।

आज जो मनुस्मृति नाम से उपसब्ध संहिता है वह कुलकर्ण नाम के एक भाष्यकार का अनुसरण करने वाली है। आप बारहवीं सदी के भाष्यकार हैं। अर्वाचीन युग में सर विल्यम्स जो ११ में मनुस्मृति का प्रथम अंग्रेजी अनुवाद ई० सन् १७८४ में प्रकाशित किया और उसकी मूल संस्कृत संहिता ई० सन् १८११ में कलकत्ता से प्रकाशित की। आज संहिता के—इस ग्रंथ के अधिक से अधिक २९९४ या २९९५ श्लोक प्राप्त होते हैं। कम से कम २९८४ श्लोक देखने में आते हैं। भिन्न-भिन्न प्रतियों में जो दस बारह श्लोकों का अंतर पड़ता है, महत्व का नहीं है। कहीं पर एक ही आशय प्रतिपादन करने वाले दो श्लोक हैं तो उसको एक ही श्लोक में व्यवस्थित हुआ पाते हैं। शेष अध्याय, अध्यायक्रम विषय प्रतिपादन सभी संस्करणों में एक जसा समान है। अतः हम कह सकते हैं कि 'मनुस्मृतिसंहिता' लगभग अविकृत स्वरूप में उपलब्ध है। आज जो ग्रंथ हमारे सामने है उसके कुल बारह अध्याय हैं और ये बारह अध्याय एक विनिष्ट क्रम से विषय प्रतिपादन करते हैं।

प्रथम अध्याय में ग्रंथारम्भ, जगदुत्पत्ति-वर्णन, सृष्टिरचना वर्णन, भवन्तर का वर्णन, दृष्ट, त्रुता द्वापर और त्रिंशद् इन चारों युगों के हर युग के प्रत्येक वर्णन का सामान्य क्रम और ब्राह्मण की श्रद्धा का वर्णन है। दूसरे अध्याय में संस्कारों का वर्णन आता है ब्रह्मचर्य और गृहस्थाश्रम महत्त्व वर्णित है। तीसरा अध्याय विवाह एवं श्राद्धकर्म सम्बन्धी है। चौथे अध्याय में महत्त्वधर्म का विवरण व वज्र और शास्त्र का निर्णय

है तथा इक्कीस प्रकार के नरको का वर्णन है जो पाप दंड स्वरूप मिलते हैं। पाँचवे अध्याय में भक्ष्य, अभक्ष्य, शुद्ध, अशुद्ध एवं स्त्री-धर्म का वर्णन है। छठे अध्याय में वानप्रस्थ और संन्यास धर्म का वर्णन है। सातवाँ अध्याय राज धर्म के सम्बन्ध में है। आठवाँ अध्याय जिसपर ही सर्वाधिक आक्षेप है, आचार एवं व्यवहारों से सम्बन्धित है। नौवाँ अध्याय स्त्री, पुत्र तथा पुरुष के उत्तराधिकारों के बारे में है। दसवाँ अध्याय वर्णसंस्कार सम्बन्धी है। ग्यारहवाँ अध्याय पाप और प्रायश्चित्त की चर्चा करता है। बारहवाँ अध्याय विविध गुण कथन-संक्षेप विशेष से सम्बद्ध है तथा वेदप्रशंसा का है। इस प्रकार इस स्मृतिग्रन्थ में बारह अध्याय और कुल २६८४ श्लोक हैं।

हमारे सामने आज जो संहिता है वह तो कुलकमंडू के भाष्य के अनुसार है। आप बारहवीं सदी के भाष्यकार हैं। परंतु मनु का आधार लेने वाले लेखक इससे प्राचीन हैं। इसके दो सौ वर्ष के उपरान्त हिंदू धर्मशास्त्र के जितने भी लेखक हुए हैं, सभी ने धर्मशास्त्र चर्चा में मनु को सर्वोत्तम स्थान दिया है। परिणामस्वरूप हम यह स्वीकार कर सकते हैं कि हमारे सामने जो ग्रंथ आज है वह लगभग ई० सन् २०० के आस पास रचा गया है।

यदि परम्परा के अनुसार विचार किया जाये तो मायता है कि स्मृतिग्रन्थ सूत्रग्रन्थों पर आधारित है। यजुर्वेद की कृष्ण और शुक्ल दो शाखाएँ हैं। कृष्ण यजुर्वेद की जो चार उपशाखाएँ हैं उनमें एक मन्वायन संहिता है। प्रत्येक संहिता से जुड़े हुए कल्पसूत्र हैं। इस संहिता से सम्बद्ध जो कल्पसूत्र हैं उनका एक भाग 'मानवधर्मसूत्र' है दूसरा भाग 'मानवगणसूत्र' है। इससे अनुमान यह हो सकता है कि तीसरा भाग 'मानवधर्मसूत्र' होगा जो आज अज्ञात है। अज्ञात मानवधर्मसूत्र पर मनुस्मृति आधारित है। परम्परा के आधार पर यह जो अनुमान लगाया जाता है उस मनुस्मृति में कोई आधार नहीं है। अतिसंक्षिप्त नहीं है। इतिहास के अध्ययन परम्परा आधार की इस बात को स्वीकृत नहीं कर सकते हैं। स्मृतिग्रन्थ धर्मसूत्र ग्रन्थों पर आधारित हैं यह एक संकेत मात्र है। हमारे सामने जो प्राचीन धर्मसूत्र उपलब्ध हैं उन पर निश्चित आधारित स्मृतिग्रन्थ उपलब्ध नहीं हैं। धर्मसूत्रों पर आधारित जो स्मृतिग्रन्थ हैं वे तो निश्चित ही अर्वाचीन लगते हैं। और वे प्रायः मनु, याज्ञवल्क्य नारद आदि के बहुप्रमाण स्मृतिग्रन्थ हैं। वे प्रायः अपने आप की स्वयं ही शास्त्र घोषित करते हैं। इतना ही नहीं कि किसी सूत्रग्रन्थ पर आधारित होने की बात को नकारते हैं। अतः स्मृतिग्रन्थ धर्मसूत्रों पर आधारित मानना केवल संकेत रह जाता है। संकेत के पीछे ऐतिहासिक वास्तव सत्य दिखाई नहीं देता।

महत्त्वपूर्ण मनुस्मृति के विषय में प्रश्न यह है कि आखिर यह मनु है कौन? आप (मनु) का इस ग्रन्थ से सम्बन्ध ही क्या है? कुछ लोग मनु को वास्तविक व्यक्ति मानते हैं। तो पुराणों का मत है कि प्रत्येक युग का एक मनु होता है ऐसे कुल चौदह मनु हो चुके हैं। तथा चौदह अवतार हो चुके हैं। मनुस्मृति में सात मनुओं का उल्लेख है (१-३६) भगवद्गीता में चार मनुओं का उल्लेख है। इस प्रश्न के सम्बन्ध में मनुस्मृति का कथन यह है कि धर्मशास्त्र एवं मनुस्मृति का नेता जो मनु वह स्वायम्भुव मनु है। मनु का नाम लते ही प्रायः हमारे सामने जो मनु आता है वह व्यवस्वत मनु है। व्यवस्वत मनु प्रजापति दक्ष की कन्या का पति है। उसकी कई पौढ़ियाँ पहले 'चाक्षुष' मनु का काल आता है। आगे भी पूर्व अतिप्राचीन युग में जो मनु हुआ है वह स्वायम्भुव मनु है। अतिप्राचीन युग का वह स्वायम्भुव मनु धर्मशास्त्र का नायक है। वेद की संहिता में सबसे प्राचीन संहिता ऋग्वेद की मानी जाती है। ऋग्वेदी संहिता में हमारे मंडल से आठवें मंडल तक का भाग सबसे प्राचीन माना जाता है। ऋग्वेद का जो सबसे प्राचीन भाग है उसमें भी 'हमारा पिता मनु (२-३३३), मनु का परंपरा प्राप्त भाग (२-३०-३) ऐसे शब्द प्रयोग में आते हैं। इससे ३००० वर्ष पूर्व प्राचीन समय में, प्रविष्ट कर देखें तो मनु का उल्लेख हमारा प्राचीन पूर्वज इस प्रश्न का

है। जिम श्लोकबद्ध मनुस्मृति की चर्चा और विचार हम कर रहे हैं वह तो ईसा के २०० वर्ष बाद के काल का ग्रन्थ है। इसका सरल अर्थ यह हुआ कि २००० वर्षों से हमारा और पुरी मानव जाति का पिता मनु है, उस मनु ने पुरी मानवजाति के लिए कानून दिया है, यह लोकभावना हजारों वर्षों से चलती आ रही है। माराश मनु कोई ऐतिहासिक व्यक्ति नहीं प्रत्युत संकतमान, मिथक व्यक्ति है।

लोग मनु को सहस्रो वर्षों से श्रद्धा मानते आ रहे हैं, अपने जीवन में जो कुछ या उसका समर्थन करने वाले श्लोक मनु के नाम पर बताते हैं। ये जो परंपरा से लोकप्रवाह में मनु के नाम पर श्लोक चले थे या उनका सग्रह मनु पुस्तक के किसी मनु के अभिमानी ऋषि द्वारा किया हुआ दिखाई देता है। श्लोक तो परंपरा की धारा में बहते आए हैं इसलिए कभी कभी ऐसा दिखाई देता है कि इन श्लोकों में जो ग्रंथित भूमिका है उसमें धोर विसंवाद है। कभी ऐसा जान पड़ता है कि सदिग्धता भी है। कहीं कहीं स्थान पर अपूर्णता भी है। मनुस्मृति के कुछ अध्याय बहुत छोटे हैं। सबसे छोटा अध्याय छठा है जो केवल १७ श्लोकों का है। कुछ अध्याय बहुत बड़े हैं सबसे बड़ा अध्याय आठवाँ है जो ४२० श्लोकों का है। कई स्थानों पर पुनरावृत्ति भी है (देखिए पाँच १६४, १६५ और ९ ३०, २९) याज्ञवल्क्य स्मृति जिस प्रकार प्रमाणबद्ध और स्पष्टतापूर्ण है उस प्रकार की स्थिति मनुस्मृति की नहीं है। फिर भी नाम मनु का लिया जाता है और व्यवहार में अनुसरण 'याज्ञवल्क्य' का किया जाता है।

मनु कोई ऐतिहासिक व्यक्ति नहीं है। वह मिथक व्यक्ति है। उनके नाम से जो श्लोक चले आ रहे हैं, उनका सग्रह भगुक्त के किसी ऋषि ने किया है। यह सग्रह ग्रन्थ ई० स० २०० से प्रतिष्ठित है। परन्तु मनु के नाम पर चलने वाले कई श्लोक ऐसे थे, जो इस सग्रह में सम्मिलित हो न सके। आज जब हम धर्मशास्त्र के भाष्यकारों का साहित्य देखते हैं तो उस में कई श्लोक और विचार हैं जो विचार मनु के नाम पर निविष्ट किए हुए दिखाई देते हैं। कौटिल्य कहता है कि मनु ने मत से मजिमदल बारह व्यक्तियों का होना चाहिए। आज की मनुस्मृति में लिखा हुआ है कि मंत्री मंडल सात या आठ व्यक्तियों का होना चाहिए। (७ ५४) शिवाजी महाराज ने अष्टप्रधान मजिमदल का यही आधार था, यह हमलोग क्यों भूल जाते हैं? भाष्यग्रंथों में मनु के नाम पर कई श्लोक उद्धृत हैं, जो आज की मनुस्मृति में दिखायी नहीं देते हैं। ऐसा क्यों? यह घटना निश्चित रूप से स्पष्टीकरण चाहती है।

भारत में पंडिता की एक विशिष्ट परम्परा है। इसी परम्परा में महामना तकनीय लक्ष्मणशास्त्री जोशी भी हैं। वे ऐसा मानते हैं कि मनुस्मृति आज के ग्रन्थरूप से बड़ी थी। आज का स्मृति ग्रन्थ उस पुराने ग्रन्थ का अवशिष्ट है। पुराने ग्रन्थ में कुछ भाग विस्मृत या लुप्त होकर, बचा हुआ अंग है। औरों के नामांशलेखन न करत हुए लक्ष्मणशास्त्रीजी के नाम का उल्लेख इसलिए किया कि आप मेरे आदरणीय गुरु हैं तथा हिंदू धर्मकोश के संपादक हैं। इन विद्वानों की परम्परा मनुस्मृति को एक सुरक्षित ग्रन्थ मानती है, जिसमें कुछ भाग स्थानान्तरित हुआ है। इसलिए आज की मनुस्मृति पुरानी मनुस्मृति से छोटी है। मैं घड़ी नग्नता के साथ कहना चाहूँगा कि मैं लक्ष्मणशास्त्रीजी से सहमत नहीं हूँ। कोई ज्ञात पुराना मानव धर्म मूल या यह बात महामना दा० बार्णे भी अस्वीकृत करते हैं। मैं इस मत से सहमत हूँ। कोई पुरानी मनुस्मृति थी और जिस पर आधारित आज की भृगु द्वारा बतायी हुई संहिता है इसका कोई ठोस प्रमाण नहीं है। भृगु यह नहीं कहता कि मैं पुराने ग्रन्थ का नया संस्करण कर रहा हूँ। वह कहता है कि मैंने जो मनु से सीखा है वहाँ बात बता रहा हूँ। और मनु तो केवल सचेत माय है। मनु के नाम से जो मत चल रहे हैं, वह तो काल प्रवाह में सन्धियों से चल रहे हैं। संहिता मनुस्मृति में जो विसंगति है उससे अनुमान यदा लगाया जा सकता है कि मनुस्मृति मनु के नाम से जनप्रवाह में बहते जाये श्लोकों का सग्रह है। इसलिए आज इस श्लोक लियाये देते हैं जो पूरे भाष्यकारों ने उद्धृत किए हैं, परन्तु मनुस्मृति

में नहीं है तो उनका स्पष्टीकरण इतना ही हो सकता है कि जनवाही धारा में ये श्लोक थे, सग्रहकार ने या तो सग्रहीत नहीं किया या उसे उन लुप्त श्लोकों का पता नहीं था। इसलिए आज की मनुस्मृति पुरानी मनुस्मृति से छोटी है, यह तक मुझे सगत नहीं जान पड़ता है।

मनुस्मृति के बारे में उपयुक्त कथन ठीक मानें तो उसके कुछ और अर्थ हम समझ लेने चाहिए। पहली बात यह है कि मनुस्मृति नाम का कोई ग्रंथ था, जो मनु नामक व्यक्ति द्वारा लिखा हुआ है और उस ग्रंथ को सामने रखते हुए प्राचीन भारत में समाज रचना हुई। मुझे लगता है यह सत्य नहीं है। मनु कोई व्यक्ति नहीं था, और यदि हो भी तो किसी समाज की रचना किसी व्यक्ति के ग्रंथ को सामने रख कर तो नहीं हो सकती है। निश्चय यह हुआ कि मनु ही या मनुस्मृति ही, वे हमारी परम्परा प्राप्त समाज रचना के प्रवक्तृ या प्रवतन ग्रंथ नहीं हैं। किसी ग्रंथ को या व्यक्ति को समाज रचना का प्रवक्तृ मानना युक्तिसंगत नहीं है। सच तो यह है कि जो समाज रचना थी उसका समर्थन तत्कालीन स्वार्थी हित सम्बन्धियों ने किया है। सामने जो समाज रचना है उस समाज रचना का समर्थन करनेवाला वगैरह मनु के नाम पर यह समर्थन करता रहा है। मनु के नाम पर जो श्लोक थे उनका सग्रह भी परम्परा प्राप्त समाज रचना—प्रवक्तृ न मानते हुए उसे समाज रचना का समर्थक मानना आवश्यक है। आज भी जा विरोध और आक्षेप हैं व परम्परा प्राप्त समाज रचना को आदर्श माननवाले समर्थकों के विरोध में हैं। आक्षेप मनोवृत्ति पर है। दोषी कोई व्यक्ति नहीं होता। दोषी समाज रचना होती है। इस समाज रचना से अपने हितसम्बन्ध बनाये रखने का प्रयास करनेवाले व्यक्ति की, अपने वगैरह स्तर के स्वायत्त की रक्षा करने की इच्छा होती है।

मनुस्मृति पढ़ते समय और उसे ठीक ढंग से समझते समय और दो तीन बातें समझना आवश्यक है। सर्वप्रथम बात यह है कि समाज में जो वास्तव या सत्य होता है, उसे ठीक तरह से समझना आवश्यक नहीं है। इसलिए वास्तव के स्पष्टीकरण के काल्पनिक प्रयत्न होते रहते हैं। मनुस्मृति में इसी प्रकार के तथ्य स्पष्टीकरण के जो कल्पनारम्य प्रयत्न हैं, उन्हीं प्रयत्नों को सत्य समझने की भूल हम न करें। वह वास्तविक सत्य था भी नहीं। इसलिए वास्तव और कल्पना का अंतर स्पष्ट स्पष्ट पर दिखायी देता है। सत्कर जातिश्रेष्ठ शूद्र अधून इन प्रश्नों के बारे में कल्पनारम्यता और वास्तव एक दूसरे से पृथक् करके जानना आवश्यक है। दूसरी बात यह है कि मनु तो कुछ ऐसी बातें बताते हैं मानो वे बातें वास्तव में कभी अस्तित्व में थी और कुछ ऐसी बातें भी बताते हैं कि जिनके बारे में मनु चाहते थे कि वे बातें अस्तित्व में आयें। इसलिए इन कल्पनाओं का वास्तविक सत्य रूप में नहीं समझना चाहिए इच्छित मनोवृत्ति के रूप में समझना चाहिए। मनु ब्राह्मणों के बारे में बहुत गौरव और प्रतिष्ठा देने की बात लिखते हैं मानो पूरा धर्म शास्त्र उन्हीं की सेवा के लिए है। सोचिए तो जिन ब्राह्मणों के हाथ में न राजसत्ता है और न धनसत्ता है, जो समाज के नियंत्रक नहीं हैं उनके गौरव के लिए धर्म शास्त्र क्यों हो? प्राचीन समाज रचना में ब्राह्मण प्रायः समाज नियंत्रक नहीं हैं। शास्त्र तो धर्मिक, और वर्या के हितसम्बन्धों का समर्थक और इस समर्थन के साथ-साथ अपने वगैरह का गौरव बढ़ाकर अपने स्वार्थी हितसम्बन्धों का रक्षण करनेवाला अनुचर मात्र रहा है। समाज का नियंत्रण धर्मिक और वर्या के हाथों में ही रहा है। परन्तु मनुस्मृति में प्रतिपादन इस प्रकार से है मानो नियंत्रक सदा ब्राह्मण हैं। तीसरी बात ध्यान रखनी चाहिए कि मनु स्थान स्थान पर बहुत उदार प्रतिपादन कर देते हैं और इसी उदारता का अर्थहीन भी कर देते हैं। कुछ निषेध वचन हाते हैं। इन निषेध वचनों का शब्दालंकार अर्थ नहीं लेना चाहिए। मनु ने कहा है कि जो मनुष्य दूसरे से श्रेष्ठ लेकर शारीर करता है तो उस विवाह से जो सन्तति पैदा होती है उस पर स्वामित्व कर्त्ता देनेवाला धर्मिक का होगा। इसका अर्थ इतना ही है कि दूसरे से कर्त्ता लेकर विवाह नहीं करना चाहिए। ऐसे वचनों को निषेध वचन

माना जाता है। निषेध, प्रशसा, उपचार, अथवत्ता इन सभी बातों को ध्यान में रखते हुए मनुस्मृति समझने की आवश्यकता है।

जिस प्रकार से मनुस्मृति में समाज का परिचय करा दिया गया है वह वास्तवता नहीं है। और यह बात मनुस्मृति से ही दिखायी पड़ती है। मनुस्मृति का कहना है कि समाज ब्राह्मण, क्षत्रिय, वश्य और शूद्र इन चार वर्णों में विभाजित हुआ है। इस वर्णन के अनंतर मनुस्मृति बताती है कि समाज में वर्ण सकर होता है। उच्च वर्ण का पुरुष और कनिष्ठ वर्ण की स्त्री एकत्र आने से सकर जातियाँ पैदा होती हैं। यह अनुलोम सकर माना जाता है और वरिष्ठ जाति की स्त्री और कनिष्ठ जाति का पुरुष ऐसा भी वर्ण सकर होता है उसे प्रतिलोम सकर कहते हैं। इन अनुलोम तथा प्रतिलोम सकरों से बारह सकर जातियाँ उत्पन्न होती हैं। मनुस्मृति में उन सकर/जातियों के नाम भी हैं। फिर बारह सकर जातियों से शूद्र वर्णों के साथ सम्बन्धों से और अठतालीस जातियाँ और सकर जातियाँ उत्पन्न होती हैं। सकर जातियों का आपस में सकर हुआ तो फिर सैकड़ों जातियाँ निर्माण होती हैं। इनमें से चार वर्ण उनमें सस्कार लोप से तीन ब्राह्मण और उनतीस सकर जातियों के नाम तो मनुस्मृति में आये हुए हैं। इसका स्पष्ट अर्थ यह है कि मनुस्मृति के सामने जो समाज है, वह अनेक जातियों में बँटा हुआ है।

मनु प्रत्यक्ष दिखाई देनेवाली भिन्न भिन्न जातियों के समाज के अस्तित्व से इनकार कैसे कर सकते थे? इसलिए सकर जातियों का अस्तित्व मानना आवश्यक था। एक ओर परम्परागत मनावृत्ति समाज को कुल चार वर्णों में ही बाँटने की कल्पना को कैसे त्याग सकती है? इसलिए वर्णों में से इस प्रकार से जातियों के अस्तित्व के स्पष्टीकरण का समाज द्वारा प्रयत्न दिखाना, इन स्मृतिकारों के लिए आवश्यक रहा है। मनुस्मृति से भी पुराने जो सूत्र ग्रन्थ हैं उनमें भी इन सकर जातियों का विवेचन आता है। जब प्राचीन समय से सकर जातियों के उल्लेख मिलते हैं, तब निश्चय लेना पड़ता है कि सिर्फ चार वर्णों में समाज बँटा हुआ था यह कल्पना मात्र ही है। सत्य यह है कि नित्य हो समाज कई जातियों में बँटा हुआ था जो भिन्न भिन्न कारणों से अस्तित्व में आईं। वर्णसंकर से जातियाँ अस्तित्व में नहीं आ सकती थीं। किसी वर्ण के पुरुष की उसकी ही वर्ण की स्त्री के साथ विवाह होता है, यह अगर सामान्य नियम रहा होता तो उसी वर्ण की सत्ति निर्माण होती। एक वर्ण की स्त्री और अन्य वर्ण का पुरुष ऐसे विवाहों को हमने धर्म सम्मत माना तो प्रजा की भी माता या पिता किसी एक के वर्ण में धर्मसम्मत मानना पड़ना और यदि ऐसे सम्बन्धों को धर्मवाह्य व्यभिचार माना गया तो सजा सुनानी पड़ेगी। व्यभिचार से जो मनेवासी सत्ति एक व्यभिचार वर्ग में आयी, परंतु जहाँ व्यभिचार से सैकड़ों जातियाँ निर्माण होती हैं उसका अर्थ यही होगा कि विवाह के बारे में समाज में तब कोई नियम नहीं था। किसी भी कोण से देखें तो वर्ण से जातियाँ यह कल्पना विमर्गत है। यहाँ समाज की वास्तवता का, परम्परा के अभिमान को रक्षित करते हुए स्पष्टीकरण करने का एक असफल प्रयत्न दिखायी देता है।

भारतीय समाज जीवन में अस्पृश्यता का उदय कब और क्यों हुआ? उत्तर एक नहीं है। विद्वानों में मत भिन्नता है। इन मतों में एक प्रश्न यह भी है कि क्या मनुस्मृति में अस्पृश्यता वर्णित है? मनुस्मृति में अस्पृश्यता वर्णित है, और नहीं है ऐसे दो मत या दो स्पष्टीकरण विद्वान देते हैं। मतभेद के कारण भी अप्रत्यक्ष रूप से परम्पराभिमान ही हैं। अकारण हम यह मान बैठते हैं कि जितने भी अस्पृश्य हैं सब शूद्र हैं। ब्राह्मण, वश्य, क्षत्रिय अस्पृश्य कैसे होंगे? वर्ण तो केवल चार हैं। फिर सब अद्वैत शूद्र हैं ऐसा मान बैठते हैं। सत्य और वास्तविकता कुछ और ही है। प्राचीन परम्परा के कुछ लेखक ऐसा मानते हैं कि शूद्रों के दो विभाग होते हैं। पाणिनि ने मनु के कुछ सदियों पूर्व इस बात का उल्लेख किया है कि शूद्रों के दो विभाग होते हैं कुछ शूद्र आवासित हैं जो गाँव में रहते हैं, और शूद्र भी हैं। कुछ शूद्र निवासित हैं।

इन निर्वासित शूद्रा म बाह्य, मृतप आदि की गणना है। गाव के बाहर जिनको रहना आवश्यक है ऐसी चाण्डाल, पुक्कस इत्यादि जातियों के नाम वृहदारण्यक' म भी आय हैं। यह स्थिति मनुस्मृति क पूर्व काल की है। मनुस्मृति काल म भी रहा हो होगी। परम्पराभिमानो लेखक भि न भिन्न ढंग से लिखत हैं। चार वर्णों म शूद्र सबसे निचले वर्ण के होते हैं पर तु सभी शूद्रों का अछूत नहीं मानते थे। और वर्णों के बाहर एक अस्पृश्य-अछूत पत्रम जाति मानते हैं। मनुस्मृतिकार की यही भूमिका है। मनुस्मृति शूद्रों को अछूत नहीं मानती इसीलिए मनुस्मृति क समय अस्पृश्यता नहीं थी यह मानना बड़ी भूल होगी। मनुस्मृतिकार शूद्रों का भले ही अछूत न मानें पर जिनको व अस्पृश्य मानते हैं ऐसी वर्ण बाह्य पत्रम जाति का वर्णन मनु करते हैं।

जब ब्राह्मण का भोजन चलता है, तो उसका अन्न रजस्वला स्त्री चाण्डाल और बलीव के दशन स गरे होना चाहिए, नहीं तो अन्न दूषित होता है (३२३९) चमकार, बदहिक मरध्न इनकी वस्तियाँ गाव के बाहर रहती हैं (१० ३६) अत्यावसायो गाव के बाहर शमयान म ही रहते हैं (१० ३९) चाण्डाल, श्वपच आदि लोगों की वस्तियाँ गाव क बाहर हो रहनी चाहिए। इनको अलग पात्रों म भाजन देना चाहिए। ये लाम रात म गाव म न आएँ। निन म भी गाव म आना हा तो अपनी जाति निदशक त्रिशिष्ट चि ह स जक्ति हा (१० ५२ ५४ ५५)। ऐसे उल्लेख जो मनुस्मृति म जात है इससे यह बात स्पष्ट हो जाती है कि मनु के समय म भी अस्पृश्यता थी और यह अस्पृश्यता मनुस्मृति के पूर्व बड़ वर्षों स चलती आ रही थी।

मनु वर्ण व्यवस्था का पुनर्कर्ता है इस विधान का अर्थ भी हम ठीक तरह से समझ लेना चाहिए। कुछ लोग ऐसा मानते हैं कि आरम्भ म वर्ण व्यवस्था गुण-वर्म पर आधारित थी। इस भूमिका के लिए परम्परा म केवल एकमात्र आधार भगवद्गीता म एक श्लोक का है और गीता धर्मशास्त्र का ग्रन्थ नहीं है। भगवद्गीता म भी जिन गुणवर्णों का उल्लेख है वे पुनर्जन्म के—नत जन्म के गुणवर्ण हैं। आज के या इस ज म के गुणवर्ण का वहाँ विचार नहीं है। परन्तु जब हम धर्मशास्त्रों म आते हैं तो सभी लोग वर्णव्यवस्था ज मसिद्ध मानते हैं। मनुस्मृति ने भी वर्णव्यवस्था ज मसिद्ध मानी है। मनुस्मृति नपन के साथ कुछ नहीं कहती है। जो परम्परा में है उसी को ही मनु ने दुहराया है। शतपथ ब्राह्मण ग्रन्थ ने कहा है कि अभ्यध्व यज्ञ करने स व्यक्ति सभी पापों से मुक्त होता है। ब्रह्महत्या के पाप से भी इस यज्ञ स मुक्ति होती है (शतपथ १३ ३ ११) मनु ने इसका अनुवाद किया है। ऐतरेय ब्राह्मण शूद्रों का उल्लेख करत समय उनकी यथा कामवध' याने जिनकी हत्या इच्छानुसार की जा सकती है, कहते हैं। मनु अपनी भूमिका इससे सुसंगत रखते हैं। कहने का तात्पर्य यह है कि मनु जिस बारे म कहत हैं वह कुछ अकले नहीं हैं। परम्परा म जो है वही मनु प्रेषित कर रह हैं। हम यह बात नित्य ध्यान म रखनी होगी कि जिन कारणों के लिए और जिन विचारों के लिए हम मनु को दोषी मानते हैं, वे केवल विचार न हाकर, परम्परा के विचार हैं। मनु परम्परा समर्थक हैं।

परम्परा वर्णव्यवस्था को ज मसिद्ध मानती है। मनु भी उसी वर्णव्यवस्था को ज मसिद्ध मानते हैं। वर्णव्यवस्था ज मसिद्ध मानने का एक स्पष्ट परिणाम हम समझ लेना चाहिए। अध्ययन अध्यापन, यजन, याजन, दान और प्रतिग्रह य ब्राह्मणों के छ वर्ण हैं। ये ब्राह्मण यन करत हैं, या यन कराते हैं। पढ़त हैं या पढ़ाते हैं। उनके पास अपनी सुद की जायदाद नहीं रहती इसलिए दूसरों स दान लेत हैं और फिर जो बच जाता है वह औरों को दान देते हैं। ब्राह्मण जाति पान वैराग्य चारित्र्य सम्पन्न है। अत पूज्य है श्रद्धय है। श्रद्धय मानी जानी चाहिए। केवल इतना ही कहकर उपदेष्टा देना ज मसिद्ध वर्णव्यवस्था का समर्थक। वे लिए पर्याप्त नहीं होता। जो पानी है वैराग्य और चारित्र्य स सम्पन्न है उनकी पूजनीयता पर्याप्त

नहीं है। कारण ब्राह्मणों में जो ज्ञानी, वैराग्य सम्पन्न, चारित्र्य सम्पन्न नहीं हैं उनके सम्मान की सुविधा क्या हो ? जो ज्ञान, वैराग्य, चारित्र्य हीन हैं वे ब्राह्मण कैसे ? परन्तु मनु पहले तो जान, वैराग्य, चारित्र्य की आवश्यकता की बात बताकर यह भी कहने में नहीं चूकते कि ब्राह्मण जन्म से पूज्य, धर्मेय होता है (१ १९) यदि दस वर्ष की उम्र का ब्राह्मण छात्र है, और उसके सम्मुख सौ वर्ष की आयु का क्षत्रिय हा तो नाता पितापुत्र जसा। परन्तु पिता ब्राह्मणपुत्र को सम्मान चाहिए (२ १३५)। मनु के कहने का यह अर्थ है कि ब्राह्मण जाति के व्यक्ति की आयु अनुभव कम भी हा तो भी वह जन्म से ही श्रेष्ठता प्राप्त है। अग्नि जिस प्रकार कुड़ का हो या शमशान का, पूज्य ही है, देवता है। उसी प्रकार ब्राह्मण विद्वान् हा या मूढ़, पूजनीय, धर्मेय है (१ ३१७)। मनु ने कहा है कि कभी अनिष्ट कर्मों के साथ जो सलग्न है उस ब्राह्मण को भी धर्मेय मानना चाहिए (१ १३०)। इसका अर्थ यह हुआ कि ब्राह्मण विद्वान्, वैराग्यशाली और चारित्र्यसम्पन्न है इसलिए पूज्य, धर्मेय नहीं वल्कि ब्राह्मण इसलिए धर्मेय है कि वह जन्म से ही ब्राह्मण है। मनुस्मृति काल में या उसके प्रभाव के समय किसी ने यह पूछा नहीं कि भाई, ब्राह्मणों को इतनी श्रेष्ठता, महनीयता श्रद्धयता क्यों थी ? शायद स्मृतिकार ने उस प्रश्न के उत्तर में कहा होता कि ब्राह्मणों का कहना है कि ब्राह्मण पूज्य है। परम्परा माननी चाहिए वस इसीलिए ब्राह्मण धर्मेय हैं।

परंपरागत समाजरचना वंश और जाति में मसिद्ध मानती है, और उसके बहिष्पन्न का समर्थन करते हुए विषमता का भी साथ में समर्थन करती है। शूद्र अक्षम, अपात्री होते हैं और उन्हें उन्नत में बहुत बड़ा कर्तृत्व नहीं होता इसलिए शूद्रों को धनसंचय नहीं करना चाहिए ऐसा थोड़े ही मनु कहते हैं। मनु तो कहते हैं कि शूद्रों के पास क्षमता और शक्ति भी हो, तिस पर भी शूद्रों को धनसंचय नहीं करना चाहिए। इसलिए कि यदि शूद्रों के पास संपत्ति धन प्रभा हुआ तो शूद्रों के मन में ब्राह्मणों का पीडा देने की इच्छा उत्पन्न होती है (१ ० १२९)। मनु के इस आदर्श को टालने वाले शूद्रों को लूटना गुनाह नहीं माना है। मनु स्त्री जाति के भी विरोधी हैं। मनु ने स्त्री को मूल स्वभावतः पुरुषों को दूषित करने वाली कहा है (२ ११३)। मनु कहता है कि पुरुषों को दूषित करना स्त्री स्वभाव है। इसलिए माता बहन और पुत्री से भी कभी एकता में बातचीत नहीं करनी चाहिए (२ ११५)। मनु कभी स्त्री और शूद्रों का समर्थन उत्पन्न करता है (५ १ ३९), कभी स्त्रियों और पशुओं का समर्थन उत्पन्न करता है (५ १ ३०)। मनु का कहना है कि स्त्री असत्य है (१ १८), स्त्री को कोई स्वतंत्रता नहीं वह सदैव पुरुष के अधीन होती है (१ २)।

कभी कभी मनु ने नारी जाति की प्रशंसा भी की है। यह प्रशंसा स्त्री के बारे में है जो वधवा निवृत्त है उसी के साथ सम्मान लेनी चाहिए। ये प्रशंसा केवल सादों में है और बधन सत्य व्यवहार में हैं। मनु का कहना है कि यदि स्त्री को घर में बँदी बनाकर रखा गया तो वह भी उस स्त्री की सुरक्षा व्यवस्था माननी चाहिए (१ १२) कारण स्त्री चंचल मन की और जल्दी दुराचारप्रवृत्त होती है।

शूद्रों का विरोधक, स्त्रियों का विरोधी विषमता का पुरस्कर्ता ऐसा मनु का चित्र है। उसकी भूमिका पूणतया जन्मसिद्ध श्रेष्ठता और वंशपरम्परा की श्रद्धा स्वीकारन वाली है। इसी कारण स एक स अधिक सघन समाज में पैदा होते हैं। बनाए गये नियम अच्छे या बुरे यह एक प्रश्न रहा तो बनाए गए नियमों में प्रामाणिक रहने की बात दूसरा प्रश्न है। क्या हम बनाए गये नियमों का प्रामाणिक पालन करने की इच्छा रखते हैं ? जन्मसिद्ध श्रेष्ठता का प्रोत्साहन देने और समर्थन करने वाले विद्वान् तथा सामान्य लोग किसी नियम का पालन करना नहीं चाहते हैं। वे नियम बनाते भी हैं उसी को नकारते हैं। ब्राह्मण वर्णाश्रम करने वाला होना चाहिए यह एक अच्छा नियम है। परन्तु वेदोपपन्न न भी बर तो भी ब्राह्मण पूज्य और धर्मेय माना जाय यह रहा नियमभंग। इसका अर्थ यह हुआ कि 'याय और नीतिविरोधी जाति हित सम्पदा के स्वाध का पूरा मानना यह मूलतः आदर्श जन्मसिद्ध श्रेष्ठता के पुरस्कर्तार्यों की है। मनुस्मृति

म यही बात है। और इस परंपरा में विचार धर्म का मुख्य आधार न रहकर आचार ही धर्म का आधार है। मनु ने स्पष्ट बताया है कि धर्म आचारप्रभव रहता है।

ब्राह्मणों के हितसंबंध मनुस्मृतिकार बराबर समालते रहते हैं। स्मृति कहती है कि ब्राह्मण को वस्त्र, अन्न और गोदान करना चाहिए (४ २३१) ब्राह्मण को भूमि, सोना, चांदी पर दान देना चाहिए। (४ २३०)। वेद जानने वाले को रत्न और मोतियों की दक्षिणा मिलनी चाहिए। (११ ४)। स्मृति कहती है—महापापी की सम्पत्ति राजा को नहीं लेनी चाहिए क्योंकि उससे पाप लगता है। वही सम्पत्ति विद्वान् ब्राह्मण को देनी चाहिए (९ २४४)। एक ओर तो ब्राह्मण को चानो और निरिच्छ बताया जा रहा है और दूसरी ओर ब्राह्मण के लिए किसी भी मामल में जायदाद जमा करने का भी प्रयत्न जारी है।

मनु के सामने ब्राह्मण वग कसा है? उनके विविध अच्छे बुरे उद्योग उस समय भी चल रहे थे। कुछ ब्राह्मण जुआ खेलते हैं जुए पर आजीविका चलाते हैं (३ १७१), कुछ ब्राह्मण वध हैं कुछ व्यापारी हैं मासविक्रेता हैं (३ १५२) कुछ गाव के और राजा के नोकर हैं (३ १५३), कुछ पशुपालन करते हैं (३ १५५), कुछ तल बेचते हैं शराब भी बेचते हैं (३ १५८) कुछ ब्राह्मण प्रेतवाहक भी हैं (३ १६६)। मनु की ये बातें पसंद नहीं हैं परन्तु उसने सामने जो ब्राह्मणवर्ग है ज मर्मिष्ठ ब्राह्मण है वह सभी प्रकार के अच्छे बुरे धर्म करने वाला है। आवश्यकतानुसार सभी भले बुरे साधन उपाय में लाने वाला यह ब्राह्मण-वर्ग सामन है। तो भी मनु ब्राह्मण श्रेष्ठता बताता है। वह कहता है सामान कम करने वाला ब्राह्मण और शूद्र समान नहीं होता। ब्राह्मण तो श्रेष्ठ ही है। और ब्राह्मण श्रेष्ठता का मत प्रत्यक्ष ब्रह्मदेव का है (१० ७३)। उस प्राचीन समय में भी वेदाध्ययन करने पर ही सभी ब्राह्मणों की आजीविका नहीं चलती थी। अपनी श्रेष्ठता बताते रहना और जो उद्योग मिले उस पर आजीविका चलाना यह आज की आवश्यकता मनुस्मृति काल में भी होने से ब्राह्मणों का उपयुक्त नित्यवचन था। मनु ब्राह्मणों की आपवधर्म के नाते क्षत्रियकर्म (१० ८१) वैश्यकर्म (१० ८२) और उत्तनी ही आवश्यकता हो तो सभी साधनों की उपयोगिता की सम्मति देता है (१० ११६) और इतना सब विवेचन करने के अनंतर कहते हैं कि दुनिया की सभी संपत्ति ब्राह्मणों की है। कारण मनु का कहना है कि ब्राह्मण निरिच्छ होता है (१ ११०)।

मनु ने कुछ भी कहा हा तो भी इतना बड़ा ब्राह्मण वर्णव्यवस्था अस्तित्व में नहीं आ सका। यदि वास्तव में इतना सब कर्म ब्राह्मणों का वर्णव्यवस्था अस्तित्व में होता, तो जीने के लिए इस वर्ण के अच्छे या बुरे सभी उपजीविका साधन अपनाने की आवश्यकता क्या रहती? हमने कहा कि वर्ण बार हैं तो उसका अर्थ समाज में पच्चीस प्रतिशत ब्राह्मण हैं। और २५% शूद्र हैं ऐसा नहीं होता है। आदिवासी, वन्य, पंचम-वर्ण शूद्र थे। कुल मिलाकर जनसंख्या के ८५ प्रतिशत इनकी ही संख्या है। शेष १५ प्रतिशत में अथ उच्च वर्ण होते हैं। उनमें पाँच या छ प्रतिशत से अधिक ब्राह्मण संख्या नहीं होती है। इतनी छोटी जन संख्या उस पुराने समय में भी वेदाध्ययन पर जी नहीं सकती थी। इससे एक बात तो स्पष्ट है कि मनु ब्राह्मणों की सर्वव्यापी श्रेष्ठता का जो वर्णन करता है वह वास्तव नहीं, परन्तु मानव का एक स्वप्न है। समाज में ब्राह्मण का वर्णव्यवस्था जरूर था परन्तु जितना मनु बताता है उतना कभी नहीं था। वैसे ता कृषि और गोरक्षा वैश्य का कर्म है परन्तु मनु क्षत्रियों की जमींदारी, उनका व्यापार और उनकी साहूकारी मंजूर करता है। हर प्रकार से राजा का बढप्पन बताता है। राजा ईश्वर की निमित्ति है (७ ३) मालिक के रूप में राजा भगवान है (७ ८) राजा का नियम नहीं तोड़ना चाहिए (७ १३) राजद्रोही का वध करना कोई गुनाह नहीं (९ २३२) राजा सभी को दंड दे सकता है। पुरोहित भी राजा के दंड के विषय हैं (८ ३३५) इस प्रकार से मनु कहता है। इसका स्पष्ट अर्थ है कि ब्राह्मण राजा की सर्वसत्ता का अधिकार का समर्थन करेंगे। और राजा से अपने सरक्षण की अपेक्षा रखेंगे। मनु ने स्पष्टतया कहा

है ब्राह्मण और क्षत्रिय दोनों को परस्पर सहायक होना चाहिए। इसी में दोनों का उत्पन्न है (१३२२)।

मनु का विश्वास भय पर है। मनु हर कम का भूलाधार भय मानता है। एक तो मृत्यु के वापस नरक का भय है। ब्राह्मण को घास के पत्तों से भी मारा जाय तो आनेवाले इक्कीस जन्म में कुत्ते, मुँगे उसी हीन पापयोनि में जाना पड़ता है (४१६५) इस प्रकार भय के आधार पर वह ब्राह्मण हितरक्षण करना चाहता है। परन्तु यह पर्याप्त नहीं है। इसलिए राजदंड का भी आदेश देता है। ब्राह्मण पाप का डर बतायेगा, शाप का डर बतायेगा। ये दो प्रकार के डर तो बहुत आवश्यक हैं ऐसा मनु का कहना है। इसमें राजसत्ता का भय वह अधिक महत्त्व का मानता है। दंड के भय से गत व्यवहार सीधा चलता है ऐसा उसका मत है। विषमता और दासता जिस समाज में है, और जो इस परिस्थिति को निरंतर बनाय रखना चाहते हैं उन्हें भय का आधार लिए बिना दूसरा रास्ता ही कहाँ है। चर्चा पुण्य और कल्याण की, परन्तु कायजन्म जाति और वंश के हितसम्बन्धियों की रक्षा का और साधन सभी प्रकार के। मनुस्मृति धर्मशास्त्र इस तरह से भय का उपयोग वर्णित करता है।

मनुस्मृति का यह स्वरूप होते हुए भी इस ग्रंथ के समर्थन का प्रयत्न बराबर होता रहा है। कब और किस ढंग से इसका समर्थन होगा इसका कोई अंदाज नहीं लगाया जा सकता है। कुछ तो यह कहेंगे कि समाज के निर्बाह के लिए नाना की उपासना करनेवाले सड़नेवाले, व्यापार उद्योग करनेवाले और सेवा करनेवाले ऐसे चार वर्ण बहुत ही आवश्यक हैं। जो नानी हैं, वे अवश्य नेता बनेंगे। तो यही मनु कहता है। जो लोग इस प्रकार से मनु का समर्थन करते हैं वे यह भूल जाते हैं कि मनु नानी और चारिष्यवाने नेतृत्व का समर्थन नहीं करता है नानी हो न हाँ, चारिष्यवाने हो न हो मनु तो सिर्फ और सिर्फ जे मना ब्राह्मणों का समर्थन करता है।

श्री के० ७६० रगास्वामी अय्यंगर मनु के समर्थक हैं। उनका यह कहना है—मनु में सभी बातें अच्छी है केवल एक की कमी है। व्यक्ति के कई अधिकार होते हैं और उन पर आक्रमण नहीं होना चाहिए इसकी चिन्ता मनु को दिखायी नहीं देती है। मानव होने के नाते व्यक्ति के कई अधिकार होते हैं और उस पर आक्रमण नहीं होने चाहिए यह एक मामूली बात है। वास्तवता इस बात में है कि व्यक्ति के अधिकार मानना और उन पर आक्रमण नहीं होने चाहिए यह भूमिका देना—समता का विचार इसी बात से यही से शुरू होता है। अगर इतनी ही बात मनु में नहीं है तो इसका अर्थ हुआ—मनु दासता का समर्थक है। विरोध करनेवाले आक्षेपकों के भी और अर्थ आक्षेप नहीं है। विरोध भी बहुत है मनु दासता का समर्थक है।

अतः मैं इतना ही कहना चाहता हूँ कि मनुस्मृति एक ऐसे समाज का धर्मशास्त्र है जो समाज विषमता और जगाम पर आधारित था। स्वातन्त्र्यहीन दासता में विषमता के समर्थन में, परम्परायुक्तवाद करने का प्रयत्न करती थी। यदि दोष है तो उस पूरी परम्परा में है। मनुस्मृति इस विषय परम्परा का अनुवाद और समर्थन ग्रंथ है। इसी कारण से मनुस्मृति सर्वमान्य थी और इसी कारण मनुस्मृति श्रद्धेय थी। केवल मनुस्मृति ग्रंथ को दोषी बताना इसका अर्थ इतना ही है कि उसे परम्परा का एकमात्र प्रतिनिधिक ग्रंथ मानना है। परम्परा प्रतिनिधिक रूप में ही मनुस्मृति पूज्य मानी जाती है। परम्परा प्रतिनिधिक रूप में ही उस ग्रंथ को दोषी माना जाना चाहिए। मनुस्मृति में ऐसी कोई नई बात नहीं है जो परम्परा में उसके पहले घमसूत्र और घमग्रन्थों में ग्रहित नहीं थी। •

Hindu Universalism

Dr Prabhakar Machwe

Vaishnavim vachasa aa rabhadhram

(Atharva Veda 12 2 28)

(Begin working for the sublimation of the Universe)

Vishvam subhutam suvidatram no astu Jogyeva drishem surjam

(Atharva Veda 1 31 4)

(Let our Universe be prosperous and wiser Let it look at the Sun for ever)

While there is close similarity in Vedic Varuna and Chinese *T'ien* as well as Iranian Ahur Mazda the Encompasser it is remarkable to note that Tao and Upanishadic Brahman are also very much alike Both are transcendent and immanent The Yoga texts maintain that *Prakriti* or the creative principle has two movements, outward and inward So are the *Yin* and the *Yang* in Chinese ancient texts of Lao Tse (570 490 B C) Chou tseu (1017 1073 A D) advocated that *Yin* was heaven and *Yang* was earth, and there is a unity above the duality which is the sole cause of evolution The acme of this evolution is man who has highest intelligence Intelligence of all human beings again is not equal according to the Chinese tradition Perfection consists in going back to nature Shao tseu (1011 1077 A D) was of the opinion that the Heaven and the Earth is one with all beings at all times The difference between different individuals is a matter of degree Chu hi (1130 1200 A D) maintained that there is no God, but only *li* (the norm) and the *ki* (the matter) The norm is the directing force (*T'ai ki*) and an imperceptible subtle force (*IYu ki*) The idea of our world being like the crest of an egg is very close to our Hiranyagarbha concept Dr Prabodh Kumar Bagchi thinks that there was no recorded contact between India and China before first century A D Yet the similarities in ideas of *Pitriyana* and *Deviyana* in India to Ancestor-Worship and *Tao* in China, or the two parts of man—*pa* (solid) and *hun* (airy) similar to our *Annamaya Kosh* and *Anandamaya Kosh* is also very striking

As an humble student of comparative religions comparative literatures and languages and comparative history I find that the Vedic concept of Togetherness (*sangachhadhram sanvadhram samo manas jnatam*) and co operative work and prayer (*Saludhivatru*) etc was further based on metaphysical ground as in *Mundakopanisad* (2 2 11)

Brahmai vedam amritam purastad brahma

pashchad brahma dakshinastash chottarena

adhashchordhram cha prsitam brahmaivedam vishvam

idam varishtham

(That immortal Brahman was in front behind, in the south and in the north, below above, everywhere spread out This Brahma is Universe and it is the Highest)

Universalism is a very old and yet ever new concept in Hinduism Yaska defined *sanātano nā mīya nutandhi* and so there is in old texts a great deal of a synthesis of the contradictories like *avidhaktam vibhakteshu*

To be great is to be misunderstood, wrote Emerson The greatness of Hinduism has been deliberately or out of ignorance, so much distorted and misrepresented that though a strong and continuous belief like Hinduism needs no defence, yet some charges levelled against this religion need be refuted to clear the cobwebs in the mind of some readers who are not sufficiently exposed to the ancient Sanskrit texts on which Hindu philosophy is based or are only acquainted with the oft quoted half truths and arbitrary translations of original terms One such misrepresentation is about Hindu liberalism, universalism or what Gandhi called *sarva dharma sama bhāva* (looking at all religions as equally true) Westerners dub it as eclecticism or even non partisan attitude, accepting all (*sarvāstivāda*) syncretism

Ramakrishna Paramahansa, in one of his parables, has stated that some people call Water as *Pāni* or 'Jal' or 'Aab' or 'Tanni' or 'Tirtham' or 'Udaka' But simply because it is called by a different name the rose does not smell differently Similarly God may be defined or named differently by the believers and worshippers, fundamentalists or otherwise the dualists or non dualists the idol worshippers or iconoclasts the eastern or western men, the quality of the Absolute Divine does not change It is merely a quarrel over nomenclature, a semantic quibbling The Hindu, from the Vedic times to J Krishnamurthy has realized this futility over nomena trying to bind the phenomena knew the limitation of all human language and so he preferred to be silent and smiled Of course his silence was again misunderstood as inadequacy, ignorance stupidity arrogance and/or mystic myopia The built in limitations of putting in words any *Darshana* (Vision) was not sufficiently appreciated *Yato Vacho nivartante aprāpya manasā sah* (where speech cannot sustain and where mind cannot comprehend — *Taittiriya Upanishad* 2.9)

Hindu universalism has a historical dimension The Indus Valley Civilization its worship of *apo deva* (Water God), can be seen through centuries not only in a tank near every temple in South India but in tanks like Pushkar to Manasarovara being holy lakes (*kunda tirtha*) and the very connection of the Pantheon with Water Brahma born out of the lotus in a naval Vishnu reclining on the primordial serpent in an ocean of milk Shiva holding the holy Ganges in his mottled hair Sprinkling of the holy water is a part of daily worship Ablutions are necessary for the devotee and also for the object of devotion There are holy baths prescribed in certain auspicious festivals (like *Kumbha Mela* *Ardha Kumbha* and so on) Water is offered as *Arghya* to the Sun, to the ancestors to solemnize any plan or promise (*Sankalpa*) Seven seas were holy The worship of the river goddesses (Ganga Sindhu, Kaveri *et al*) seven holy rivers (Kaka Kalelkar has a beautiful Gujarati book *Jivana Lilā* and *Loka-Māra* on this subject) was carried to every little *stupa* (Bavadi) in Gujarat having its own deity, the *dsara*, and the ultimate poetry of Rivers mingles in the Ocean So worship any god the prayer reaches Keshava

(*sarvadeva namaskaram Keshavam pratigachchati*) a daily prayer in Sandhya Shankaracharya in one of the *stotras* sings of the drop and the ocean relationship between the soul and God. And as it is with water the first element giving rise to the early incarnations fish and tortoise and the Great Boar saving Mother Earth from deluge so the story goes on with all the other five elements, and the various bodies in the solar system and the cosmos itself. Pantheism or deism or whatever term may be applied to this anthropomorphic realization. Man Nature God did not remain a Trinity but became One for the Hindu. So the microcosm and macrocosm were both sacred (*anoranyān mahato mahyān*). Thales in Greek thought attributed all creation to Water, Herodites to Fire (500 B.C.). Chhandogya Upanishad said so earlier. Zenophanes (c. 375 B.C.), Father of the Greek Eclectic school maintained that God and Universe both are one eternal and unchanged. So William James found in the Sāṃkhya philosophy and Pythagorus similarity in the belief in the transmigration of soul.

Not fully understanding the purport of these three statements which ultimately are only three ways of saying the same—*aham brahmāsmi tat tvam asi* and *khalu idam brahma* the western analytical mind started finding logical incongruity in Man becoming God and vice versa. Particularly those religions which did not uphold this *anahat* (I am the Truth) as Sufi maintained, or the Unitarian position found fault with it as a nebulous, confused, inexplicable stand. But Hinduism went on absorbing in its pantheon the tribal deities in its astronomy Arabic words in its ritual Aryan and Dravidian practices commingled. Buddha became one of the incarnations and there is also one *Allopanishad* though later.

The *Encyclopedia Britanica* (15th Edition 1977 Vol 8 pages 899-900) discusses Modern Hinduism in these terms. Contact with dynamic West Christianity modern life and technology since the early 19th century have however resulted in the emergence of a considerable number of movements and spiritual groups as diverse in their principles ideals and reactions to foreign influences as the many remarkable men who founded them. Arya Samaj preaches a refined and democratic Hinduism and a worship of God by means of prayer and meditation but without symbols and local cults though founded by 'militant' Dayanand Saraswati (1824-83). Opposing foreign religions and claiming to return to authentic Vedic tradition. Brahmo Samaj whose ideals range from radicalism to the introduction of Christian elements and institutions (welfare work). Ramakrishna Mission strongly inclined to tolerance and reconciliation it prevented many Indians from being converted to foreign religions. It is the first Indian society to promote its ideas abroad.

It concludes under the caption Hinduism and Christianity — 'If the adherents of Christianity sincerely follow it the Hindu's attitude towards it notwithstanding what he believes to be the militant and essentially intolerant disposition of the followers of Christianity—which is regretted by Hindus—continues to be one of respect and understanding of tolerance and even sympathy. The Hindu is ready to accept the teachings of the Gospels particularly the Sermon on the Mount (whose influence on Gandhi is well known) but rejects the theological super structure. Many adherents of *Bhakti* movements—the Christian influence on which has been grossly exaggerated—feel that

the Christian conceptions, which are regarded as a kind of *Bhakti*, do not realize in God the multiplicity of human relations of love and service" Christian converts are some times admitted to temples to which untouchable Hindus have no entrance (p 907)

Even in such a serious reference work of world acclaim there are such fallacies that Arya Samaj is both 'refined and 'militant', welfare work in religion was a Christian innovation— all what Hindus extolled of Dana and Dayā from three thousand years and what Buddha and Ashoka preached and practised and what is still continuous in Agrahāras of South India temples and Sanskrit Schools and in innumerable Dharmashālās all over the country and donations given to temples (Tirupathi Devasthānam runs a University out of the offerings to God) and Sikh *langars* and so on are surely not inspired only by Western missionaries Gandhi too learnt his Ahimsa and Satyagraha from his mother from Raichand Bhai (the Jain poet) and after seeing *Satyavadi Harishchandra*, a play in Hindi, long before he read the Sermon on the Mount And lastly Non Hindus are not admitted is a very late signboard outside Hindu temples There was no exclusionism in Jagannath Puri or Pandharpur temples All castes have thrown up medieval *Bhaktas* and saint poets in all Indian languages No wonder people like Nirad C Chaudhuri, whose intellection is fed upon such encyclopedias (he told me proudly that he had read Encyclopedia Britannica from cover to cover fourteen times Quite a feat, though slightly unnecessary) are so much prejudiced about this religion and this land (*Continent of Circe*) From Mother India to Louis Malle films Hindu baiting is a favourite hobby of many half baked self styled universalists in the West as well as in India

Even Arun Shourie suffers from many mental blocs when he passes sweeping *obiter dicta* in his *Hinduism Essence and Consequence* (Vikas 1979) on page 361 under 'Tolerance' He argues that such universal tolerance of diverse views and deities and practices is useful aid to self hypnosis and gives the people the illusion of freedom While the tradition was very tolerant of such diverse practices it was very intolerant in matters that might affect the social order This tolerance was superficial He translates Bhagavad Gita 16.6.20 as 'These cruel haters, worst of men I hurl these evil doers forever in the worlds into the wombs of the demons only and as a consequence, entering into demonic wombs the deluded ones in birth after death pass into a condition still lower than that Now this translation of *Āsuri* into English is loaded Unless the context is given of the three *gunas* it is unfair to charge the author of Gita to have ostricized the Chārvāka vadins Nowhere is Chārvāka or Lokāyata mentioned in Gita The entire context is torn by Shourie Just read the Shlokas from 14 onwards and it will be clear Intolerance is not for a section of materialists but for all kinds of hypocrites egotists self conceited obdurate wealth intoxicated lustful malicious human beings They could be amongst all ideologues materialistic or spiritualistic Arrogance is not the monopoly of the lovers of Gita alone There are many who hate Gita and can be victims of these demonic passions No wonder birds of the same feathers gather together and Shourie's book has more quotations from Marx and foreign scholars than bad translations of indigenous texts Hermann Hesse wrote to Romain Rolland on

15 January 1932, who had called Germans Huns, that 'The expression 'Huns' is not worthy of you, my revered friend, and it would fit just as well a few excesses committed by your own countrymen. Men are beasts if no star watches over them, but we must not reproach a single people for having a monopoly of beastliness'

But universalism is advocated by saints

One good example is from *Jñāneshwari* of the Marathi saint poet Jñāneshwara (1271-83). This is the last blessing, epilogue or grand finalé of this great verse-commentary on Gita, of the thirteenth century. The original verses are —

*Āiā Vishwātmake deven / Yene Vagyajnen toshavāven /
toshoni maz dyāven / pasāyādān hen // 1 //
Je khalānchi vjankatī sāndo / tajā satkarmīn
ratī vādho / bhutān paraspāren jado / mātra
jñānchen // 2 // Duritānche tūm jāvō / Vishva
svādharma surjēn pāho / Zo je vānchhul to ten lāho /
prānījāt // 3 // Varshat sakālemangalīn / Ishvara
nīshīhānchī mūndivālī / anavarat bhūtalīn / bhejō
tajā bhutān // 4 // Chalā Kalpatārūnche āraa /
chetānchūnīdmanīche gaon / bolate je arjāva /
piyūshāche // 5 // Chandrame je alānchhan / Mārtanda
je tāpāluna / te sarvanhī sadā sajjan / sojare hotu
// 6 // Kīmbahūnā sarvasukhī / Purjā hōvōn tūnūn
lokūn / bhajī jo ādīpurushī / ākhandīta // 7 //*

(A rough near translation is attempted. 'O Universal divine spirit, be satisfied with this sacrifice in the form of Speech. Having satisfied, bless me thus. Let bad people's company and their bad manoeuvrings be abandoned. Let there be growing love for good deeds. Let people be always friendly to each other, and let this friendship be a habit. Let the darkness of sin be dispelled; let the Universe see the Light (Sun) of *Śiva dharma*; let every living creature get what it desires. Let the welfare of all shower; let those who have faith in God meet together and celebrate, let the living creatures meet always a living (let them live and let live). It will be through the murmuring of heavenly wish trees that all will walk to the village destination of the wish fulfilment of all consciousness, as if it is the forest of nectar speaking. They will be like moon without spots, like the sun without oppressive heat, such good men will be always good and like the kith and kin of all. Or we may put it this way that one may become always happy; one may be perfect in the three worlds and always remember the Creator, and let this state be without any break in time.)

This is a remarkable prayer by a young man who could not complete twenty two years of his life and wrote a masterly commentary on Gita in 9000 verses.

The same universal feeling is voiced by the Gujarati poet Narasi Mehta (1415-1481 A.D.) in one of his lyrics in *Rāga Āsa*.

*Akshī brahmānda mān ek tu Shrihārī,
jā jave rupe anant bhāse*

Dehan an dev tun, tejman tattva tun,
 shuryaman shabda thal bhed vase
 Pavan tun, pagl tun bhumi tun, bhudhard,
 vriksha thal phall rahyo dhashe
 Vividh rachana kari anek rasa lebane
 shiv thaki jiv thayo e ja ashe

(A near translation In the whole universe you alone are there Shrihari—an epithet of God—but you appear to be in innumerable forms In the body you are the divine you are the energy in Light in the Void you dwell in the form of Word You are wind, you are water, you are Earth, mountains, trees, you are shining and blossoming in the sky You have made this variegated creation to enjoy different joys You are the same from Shiva—God—to JIVA—the soul)

Amir Khusro said, "Though the Hindu is not like me in religion he believes in the same thing as I do". O, you, who sneer at the idolatry of the Hindu learn also from him how worship is done. In the Bhakti movement this Hindu universalism and humanism reached its peak when through all the provinces and languages of India saints and poets sang of this omniscient, omnipotent, omnipresent power, as manifest in every being irrespective of the categorization of caste, creed, community or colour.

Even the atheistic beliefs, like Buddhism were permeated with this message of compassion. In Prajñakar Maṭi's *Bodhicharyāvatāra Pañyākā* in the third chapter named *Bodhichitta Paṅgraha* it is so poetically expressed. While praying to Buddha as to how I shall become helpful to all and let my body be in the service of every person who is suffering, the text says—

Kshulpiṇīpāśyatham hanyāmannapānapravārshanaiḥ
 Durbhikṣhāniar Kalpesu bhavayam pūn bhōjanam || 3 8 ||
 Anāthāmaham nāth sārthavahascha yajinām
 Parepsunam cha naubhūtaḥ setuḥ sankram eva cha || 3 17 ||
 Dipārthīnamaham Dipah shayyā shayyārthīnāmaham
 Dāsārthīnāmaham dāso bhavayam saryadehinām || 3 18 ||

(Let it be so that at the time of famine I may become the drinking water and food for all Let me meet the hunger and quench the thirst of all in that form)

Let me be the guardian of the orphans the guide and way indicator to the travellers let me be the boat for those who want to cross let me be the bridge and the path for all

Let me be the light for those who need it let me be the bed for the bedless let me be the servant of all human beings)

There is a similarity in *Namas* the Sanskrit word for bowing down and *Namaz* and the Kneeling poses of a Muslim prayer are so similar to the *Sashtānga Namaskara* — Yogic poses with *Vajrāsana* as the predominant posture. At the pilgrimage centre in Mecca the holy pilgrims not only wash their hands and feet, but wear only one lower garment and one upper. They also shave their heads and there is the sprinkling of the holy water— *Ab e Zamzam*. All these practices are common in the Hindus.

and Muslims. The counting of the beads with the repetition of the Holy name of God, the use of *Tasbeeh* and *Mala* are common amongst the religious men. The early Vedic practices were without the idol worship. The word was sacred (*Shabda Brahma* Tora or Qun of the Semetic Books). In Quran there is symbolic reference to Allah's eyes and Allah's seat and hands. Many such common practices and beliefs can be seen continuous in Indian tradition—at many holy places where Hindus worship saints like Sain Baba (of Shirdi) or Jangli Maharaj of Poona or Haji Malang and so on, of Jains, Muslims, Parsis, Sikhs and Christians offer their worship. Acharya Kshatimohan Sen of Santiniketan had proved in his *SANSKRITI SANGAM* how different rituals and worshipping modes got intermixed in India. Many cults coalesced.

But this tradition of universalism advocated in the Vedas, Upanishads, Sanskrit Classics, Buddhist and Jain texts and by medieval saints and devotional poets was circumscribed when the term Hindu was used in the modern period, in a western sense not for a religion but for a race and a state. The adjective assumed different overtones. Nepal is a Hindu State—when such a statement is posited suddenly the counterpart is India is a secular democracy in which the majority or the highest number of faith holders are Hindus. According to 1971 census out of a total population of 547 millions the statistics is as follows:

Hindus	—	466 millions
Muslims	—	61 millions
Christians	—	14 millions
Buddhists	—	3 millions

Non religious persons — 36 083

In the thesis *Social Life of the Mughal Emperors* by Muhammad Azhar Ansari (1974 p. 190) I found this information that Emperor Akbar translated for two nights *Mahābhārata* himself, asking Naqib Khan to take down the Persian translation. He also strung glorious thoughts in Hindi language which may be regarded as masterpiece of this language. Badauni prescribed the draft of this translation before the Emperor who approved of it.

Abul Fadl wrote that Akbar was deeply interested in *Kulliyat-i-Ahmad*.

Three Hindi poets Sunder Das, Chintamani, Kavindra Acharya were patronized by Shah Jahan. Sunder Das was given the title of Mahākavi.

Sanskrit poet Jagannatha Panditray was patronized by the Mughal Emperor.

It is well known that Dara Shikoh got the Upanishads translated in Persian from Sanskrit. So did the Kashmir king Zainul Abedin get *Yoga Vāsistha* translated in Persian. So medieval Muslim thought in India was not so exclusive nor did it remain entirely uninfluenced by Hindu philosophy as some historians would like to inform us today. Otherwise the great Sufi movement would not have been so close to Hindu Vedānta.

Islam was also influenced by Hindu way of life. As Dr. Tarachand in his book *Influence of Islam in India* has rightly pointed out in one chapter that the *Tazia* is modelled after the *Ratha Jatra* procession, the music played and sung at religious festivals in Khwaja Mumuddin Chisti's tomb at Fatehpur Sikri, the very evolution of

Qauwwali is something very indigenous to Indian Islam. One scholar of both Hindu and Islamic theology told me that the circumambulation done at Holy shrines is common to both the religions.

If State and Religion are equated, many fallacies follow. Some staunch Hindu fanatics advocated that all those who live in Hind (India) are Hindus.

Quoting Lokamanya Tilak's definition of Hinduism—

*Prāmānya buddhivideshu sadhanānāmanekatā
upāśyānā maniyama etadharmaḥ lakṣaṇam*

(Vedas are the rationale, in means there is plurality, in the objects of worship there is no strictness, these are the attributes of Dharma)

Vināyak Damodar Savarkar influenced by Zionist Weismann, advocated in his *Hindutva* 'One nation one race and one culture' as the characteristics of Hinduism (See *Hindutva* tr. in Hindi, Rajdhani Granthagar, N Delhi 14, August 1965, page 137). This also is another kind of fanaticism which is superimposed on Hindu elasticity. All absorbing all comprehensive Hinduism cannot be put into a strait jacket of = Nazi 'Ein Volk ein Reich ein Kultur'. A Fuehrer could afford to fan such xenophobia, but no Hindu *rishi* ever takes such a responsibility on himself alone. No human being is perfect. How can he be the last Word?

The last warning in the *Nature of Hinduism* (Walker & Co N Y 1962) by Louis Renou is addressed to the western interpreters and charlatans. If Hinduism ever has a future as an integral part of a broad, generally acceptable spiritual movement beyond the borders of the country that gave it birth, this future will be created only by direct reflection from genuinely Indian forms of thought and spirit conceived and expressed by Indians (p 144). And so in the text of this book, he thinks that Tilak's activist interpretation of Gita and Gandhi's *Āndasakti Yoga* and *Satyāgraha* both sprang from the ancient religious *weltanschauung* of India* (p 142). Both Jnana Yoga and Karma-yoga are perfectly reconcilable. An activist can be a non attached person. He ought to be.

This illogicality or irrationalism committed by parochialists or narrow nationalists springs out of a basic confusion about the Hindu concept of historiography. For our ancients the One remains while Many change (Shelley). It is like the axle of the wheel remaining constant while the spokes appear moving. *Dhūrā* (axle) is the root of *Dharma* in Sanskrit. This Wheel is referred to in the Rg Veda as *Dvādashār Chakra* and in *Shvetashvatara Upanishad* as *Kālā Chakra*. In the Hindu mythology *Chakra* parī Vishnu is sleeping on Shesha who is in a Kundalini. In Yoga there are the *Shat Chakras*. Kabir refers to them as *Ātha Kanval das Charḥāḥ dole*. Even the Buddhists have *Dhamma Chakka pabbattana* and the Jains have a goddess named *Chakreshvari*. Amongst the Shaivas there is a *Chakra Pūja*. So this circular view of continuous history cum mythology (*Purāṇetiḥāsa*) and its full significance is not realized by western historiographers for whom Time has a linear growth.

In India the king is the cause of Time (*Rājā Kālasya Kāraṇam*) and Bow to Time (*Kāḍya tasmai namaḥ*) were the old adages. Everything was related to light

praharās (parts of day & night) and twelve hours So the four Yugas were conceived of relative years in a diminishing order, as—

KALI YUGA	—	4, 32, 000 years
DVĀPAR	—	8, 64, 000 years
TRETĀ	—	12, 96, 000 years
SATYA YUGA	—	17, 28, 000 years

Total 43 20 000 years — One MAHĀYUGA

One Thousand Mahayugas — One KALPA

And this one year was calculated on the basis of minutest measures of time as

Two NIMESHA	—	One TRUṬI
Ten TRUṬI	—	One PRĀNA
Six PRĀNA	—	One PAL
Sixty PAL	—	One GHATI
Sixty GHATI	—	One DIN
360 DIN	—	One VATSAR or year

(From *Chaturdik* by Dr Shivaprasad Singh, p 13)

Sri Aurobindo in his essay on Indian Literature (Part II) refers to *Mahābhārata* and *Harsha Charita* as well as Jonhraj's Kashmir History as early works comparable to Scandinavian *Edda* and Icelandic *Saga* Gandhi in his *Hind Swaraj* refers to Max Mueller's 'What India can teach us?' In the minds of such twentieth century great Indian thinkers and activists there is no conflict as in Arnold Toynbee's *Study of History* — 'Chief business of twentieth century philosophy is to reckon with twentieth century history They are all worried from Spengler to Croce to discuss whether History is an objective discipline or not? Can there be any WERTFREI (objective history) at all?

When the Vishva Bharati was founded Tagore put its motto from the Upanishads — *Yatra Vishvam bhavatyaika needam* (where the universe becomes a nest) He also had sung in his various lyrics, about the universal spirit and the universal Man— *mahima tava udbhasita maha gagan majhe / vishva jagat manibhushana veshit chakane*

Rabindranath Tagore also sang

'O serene O Free
In thine immeasurable mercy and goodness
Wipe away all dark strains from the heart of this earth
Man's heart is anguished with the fever of unrest
With a thirst that knows no end
Countries far and wide flaunt on their foreheads
the blood red mark of hatred
Touch them with thy right hand,
make them one in spirit
bring harmony into their life,
bring rhythm of beauty

This universal feeling cuts across all historical dichotomies and differences. The old Sangam poets (2nd century A D) sang in Tamil of *Yadumure Yavarum Kelir* (this world is my family). And Tukaram (1588-1649) said *He Vishwachi majhe ghar* (this Universe is my home).

It was in this spirit of universalism that the Tamil poet Subramanya Bharati (1882-1921) sang of Bharata Desh, seventy years ago, (Bharati's birth centenary is being celebrated this year)

On our snow-clad silver mountains we shall
Over the wide ocean sail out on our ships
The whole country shall be a temple unto us
Our Bharata Desh we shall sing and proudly dance
We will build a bridge to the ruby isle,
And make our Rama's *setu* a great big street
The overflowing waters of Bengal we shall bring
To feed the highlands and the wastes

Floating on the Indus under the moon
Fair damsels from Malabar shall make holiday
And in their boats shall be heard
The songs of freedom loving Andhra
The wheat of the Ganges Valley
Shall be exchanged for the *pan* of the Kaveri land
We will make rich gifts of Malabar ivory
In return for the brave songs of Maharashtra
The philosophers debating in Kashi,
We will have instruments to hear them at Kanchi
We will honour the heroes of Rajasthan
With the beautiful gold of Karnatak

(Translation by C. Rajagopalachari)

In the same poem Bharati claims- Truth shall be our speech, and charity our deed.

Literary evidence is abundant in India to prove that all great poets of all languages, and even dialects and sub languages sang of the essential man they advocated a universal religion of compassion and love. Many folksongs though anonymous will corroborate this statement.

Medieval saint poet Rajjab composed in Hindi—

Rajjab basudhā bed sab kul ālam kurān
Pandit kajī bauthadāī daftar dunya jan

(Rajjab says this whole world is Veda, this whole creation is Quran. These Pandits and Kajs are treating it as if it is their own personal office)

So much so that the term *Vishwa* (Universe) was associated with a caste called *Vishwakarma* supposed to be engineers of Gods. In the lecture on the Development of Hindu Pantheon delivered by Dr. Sampurnanand he quotes the following

“Prajapati is Vishvakarma, He is the creator of all moving and non moving creation ’ In *Shukla Yajurveda* 10 61 7 the verses are

*vachaspatim vishvakarmānabhūṣaye manojuvam vaje huvem /
sa no vishvāni havanāni jovadvishvashambhurvase sādhuḥkarmā //*

(We today invoke in this sacrifice Vachaspati Vishvakarma who moves with the speed of the mind Let him accept all our offerings in the sacrifice He is one who does good Let him bless all and protect all)

(—*Hindū Deva Parnār Kā Vikās* Dr Sampurnanand, Mitra Prakashan, Allahabad 1963 p 93)

Man is born ‘*Sine virtute intane vitio* (Without virtue or vice) as Pelagius said Gita also maintains that castes are only according to merits and professions (Guna-Karma Vibhāgashah) The very ethical concept of the good and bad is a social product So Hindu thinking put Shiva (God of Goodness) beyond mortal limited self (Jiva), and imagined that he dwells in the cremation ground and bedecks himself with the ashes brought from the pyre Coleridge said in his *Biographia Literaria* 1917) Imagination is the power which revels in the balance or reconciliation of opposites or discordant qualities of sameness with difference, of the general with the concrete, of the idea with the image

This at-onement or the ‘atonement is the basic note of Hindu philosophy See (from *Bṛihadāranyaka Upanishada— iv-5-15*)

*Yatra hi dvaitam iva bhavati
tad itar itaram pashyati
tad itar itaram jighrati
tad itar itaram rasayate
yatra itasya sarvam ātmanādbhūta
tat ken kam pashyati
tat ken kim jighret
tat ken kam rasayet*

(One who regards the duality, that is the other as different for him everything is different and strange They are different who smell differently who taste differently , But here we consider all as our own How can we see smell or taste anything but the same as one)

Actually the feeling of separation and being cut off is a very western post-Industrial Revolution post-World War II phenomenon Literature is a good source of evidence for this The VERFREMDUNGS EFFEKT (alienation effect) of modern German dramatist Bertolt Brecht and the beginning of the Theatre of Cruelty by the French playwright Antonin Artaud in 1930 is merely a distant recognition of man’s awakening to the fact that ‘he is a stranger unto himself So did Heinrich Heine (1877-1938) lament— ‘West seeks warmth in the strong and healthy bosoms of the East So did Germans translate *Hafiz Namah* and *Zulekha Namah* after Hauser Rogstall’s translation of Hafiz in 1814 in *West Ostlicher Divan* and Goethe was influenced by it, when he wrote *Macoments Gesang* Even Herder and Rousseau thought of the Anti Rational

Energy principle after these Oriental influences So did Envis Dermenglen remark in *Viesdes saints Musilmans* (p 285)—“Modern Europe is almost alone in having renounced out of bourgeois respectability and Gallic Puritanism the participation of the body in the pursuit of the spirit

The desire of Europe to go back to the Hellenic, spontaneous, free romantic life or to sources beyond Europe like the Middle or Far East is an indicator of fact that the intolerance preached by certain hide bound faiths created their own antinomies (Catholicism versus Protestantism, Fundamentalist Islam versus Sufism, Orthodox Judaism versus modern Jewish thought) and again fell into the trap of other extreme forms like Communism or Fascism and so on

Hindu tolerance is actually based on the acceptance of the fact that man basically is a limited being and there are many powers beyond him In *Kena Upanishad* (1) there is a passage

*Na tatra, Chakshurgachhati
Na Vag gachhati, No manah,
Na Vidmo na Vijnamo
Yathastad Anushishyati*

(There where neither eyes reach nor speech, not even mind, there neither the knowledge nor the knower reach follow that)

In *Ishavasyopanisad* (5) the same has been described as

*tadyati tannayati tad dure tadvad antike /
tad antarasya sarvasya tad sarvasya, a bahyatah //*

(It is here, it is there it is far it is near it is at the end and yet in the heart and soul of all it is innermost and yet it is everywhere outside)

This reconciliation of the apparently contradictory and incoherent or dichotomous entities is what Hindu philosophy insisted on The West also appreciates it As Aldous Huxley in his *The Human Situation* (Panther 1977 p 241) remarked

What is extremely interesting is that both Vittorio and the Gestalt therapists are actually reviving procedures which were current in various systems of Oriental philosophy and psychology one or two thousand years ago This business of being actually aware of everything within or without is a standard procedure in the Buddhist, Tantric and Zen psychology There is a text for example which is introduced by a dialogue between Shiva the great God and his wife Parvati Parvati asks Shiva the secret of her profound consciousness in the consciousness of *Tat Tiam Asi* of the Thou art That the consciousness that the Atman is identical with the Brahman Shiva proceeds to give her a list of 118 exercises in awareness which he says are all extremely helpful towards achieving this ultimate consciousness They are exercises in awareness in every life situation from eating one's dinner to day dreaming It is most comprehensive series of exercises in consciousness that I knew of and it is very curious to find that this immensely valuable psychological discovery has been allowed to remain as some sort of vague Oriental superstition which we have not bothered about Now after so many years it is coming to the surface and will prove to be of very great value

Huxley points out to the similarities in Western and Indian thought by quoting Sheldon's division of three paths

Endomorph (emotional devotion) equivalent to BHAKTI

Mesomorph (path of action dictated by faith) equivalent to KARMA

Ectomorph (life of introversion and contemplation) equivalent to JNANA

Life is larger as Shakespeare said 'But thought's the slave of life, and life time's fool/And time that takes survey of all the world/Must have a stop (King Henry IV, Part I V iv 81-83)

Gandhi wrote in 'My Religion' written from Yerawada Mandir, in 1945

I do not like the word tolerance, but could not think of a better one. Tolerance may imply a gratuitous assumption of the inferiority of other faiths to one's own whereas Ahimsa teaches us to entertain the same respect for the religious faiths of others as we accord to our own thus admitting the interpretation of the latter. This admission will be readily made by a section of Truth who follows the law of Love. Reverence of other faiths need not blind us to their faults. We must be keenly alive to the defects of our own faiths also, yet not leave it on that account but try to overcome those defects. Looking at all religions with an equal eye, we would not only not hesitate but would think it our duty, to blend into our faith every acceptable feature of our faiths (p 18-19)

The creative writer in the east and west knew this much earlier intuitively. So Shakespeare in his *The Tempest* (IV, 1-52) said 'The strongest oaths are straw to fire, the blood mere intellection or logic does not carry us very far is a repeatedly sounded warning

Goethe (1749-1832) in his *Faust* had rightly asserted

Grau teurer Freund ist alle Theorie

Und grün des Lebens goldner Baum

(Grey is all theory/Green life's golden tree)

Matthew Arnold remarked in *The Strayed Reveller to Ulysses* 'Such a price the Gods exact for song to become what we sing. Language is no doubt, a strange barrier. In the Bible it was stated 'Not all of those who say 'Lord Lord' will enter into the kingdom of Heaven' (Matthew 7:21). Some of the western thinkers consider language as a mask. Talleyrand said— 'Speech was given to man to disguise his own thoughts. And Kierkegaard was of the opinion that 'The purpose of language is to assist and confirm people in refraining from action

Gandhi also said the same in essay 'My Religion' on p 38-40

'The one Religion is beyond speech. Imperfect men put it into such language as they can command and their words are interpreted by other men equally imperfect. Whose interpretation is to be held to be the right one? Everybody is right from his own standpoint but it is not impossible that everybody is wrong. Hence the necessity for tolerance which does not mean indifference to one's own faith, but a more intelligent and purer love for it. Tolerance gives us spiritual insight which is as far from fanaticism as the north pole is from the south. True knowledge of religion breaks down the barriers between faith and faith

There could not be a stronger plea for comparative religious studies Madan Baul of Bengal sang in his rustic folk song

Tomār path dhākūichhe mandire masjid
 Tomār dak shunī sain chalte na pāt
 Rukaiya dāndāya gurute murshide
 Tor dubārei nānān tālā, purān Qurān tasbi māla,
 Bhekh pakhauta pradhān jīmālā
 Kāndey Madan mare khede

(Your path is hidden with temples and mosques Hearing your call I cannot walk in my path I stop at Gurus and masters There are so many locks to your door Purana Quran garland of beads Madan cries and dies of sorrow)

This was the innermost and ardent faith in the Indian way of thinking that man is but an instrument 'a flute which is being filled with life breath and tunes' by some unknown sublime power All great poets and philosophers write in this strain—*Nimitta mātram bhava savyasāchin* (Thou art merely an agent a pretext, so shall thee act *Gita*) *Tukārām* said *Apuliyā bale nāhi bolavat* (I cannot speak as I have no power), *bolavīdā dhanī vegalachi* (the master who makes me speak is different) *Tulsidas* said *Satya Kahūn likhi kagad kore* (I tell you the truth, I have only written blank papers) It was Goethe who said 'The songs made me not I the songs' And *Lamarine* maintained 'It is not I who think, it is my ideas that think of me' *Alfred de Musset* remarked 'One doesn't work one listens It is as though some stranger were whispering in one's ear Even a romanticist like *Shelley* wrote in his *A Defence of Poetry* — The mind in creation is as a fading coal which some visible influence, like an inconstant wind awakens to transitory brightness

There is a simile of the cave in the tenth book of the *Republic* by *Plato* which recalls the concept of *Maya* There are several similarities in ancient Indian and Greek thoughts Even some words in Hebrew and Sanskrit and ancient Tamil are common

		SANSKRIT	TAMIL	ENGLISH
Hebrew	— KOPH	KAPI		MONKEY
	— THUKE		TOGAI	PEACOCK
	— SHEW HABBIN	IBHA DANTA		IVORY
	— ALMUG	VALGU		STRAP
Arabic	— SATIN	SIDHU		COTTON CLOTH
Greek	— SANDON			
Greek	— KARPES - OS	KARPAS		COTTON

One can enlarge this list and give linguistic evidence to prove that ancient languages like Sanskrit and Avestan, old Persian and Greek Arabic and Hebrew, Sumerian and Egyptian Tamil and Latin and so on had many words in common wherever trade commerce or sea voyages and maritime activities were carried there were word exchanges So with words the concepts and thoughts must have also inter alia

influenced the speakers Though much of our hoary past is hidden by our lack of evidence, archeological or otherwise, yet the study of past is necessary for the understanding of the future Apothegm of Quintilian said '*praesente fortuna peior est futuri*' (He is only anxious about the future to whom the present is unprofitable) There is such continuum in our time consciousness

Buddha had said in his sermon, noted in *Suttanipāṭa*

*mettāncha sarīalokasmim mñnasambhāvajjēeparīṇāṃ
uddhan adho cha tīrijānch asanvadhāṃ averamasa pattāṃ*

(In the upper and lower stratas of this universe one should foster unconditional friendship with a mind free of all enmity and counter violence for all beings in this world)

To conclude the above stray thoughts, Hindu universalism includes the western logical universal and also the metaphysical universalism, it is not averse to the particular as for the Hindu the one and many are not in opposition, for him the unitary does not exclude the federal and universalisation is not an abstract ultra-scientific process so as to completely obliterate concrete particularity Evidence from the history of philosophy and scientific thought in India from the hoary past to the present furnishes ample facts that the Hindu did not exclude shun or oppose the new different, strange or non indigenous thoughts faiths modes of worship or ritualistic practices All the outsiders who came and preached different ways of thinking were tolerated and permitted to do whatever they liked This accounts for so many non Hindu historical religious monuments so well preserved in India

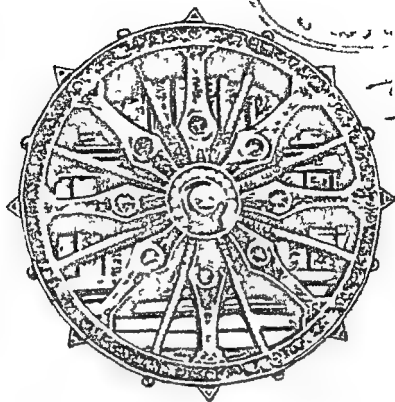
Literary linguistic and artistic evidence also supports this broad minded, catholic and open hearted Hindu outlook There are Chinese words and Dravidian loan words in Sanskrit all modern Indian languages have borrowed words from Arabic Persian Turkish Portugese French and so on Even such alien verse forms and *genres* of literature are absorbed by Hindu poets and writers like sonnet or ode, *haiku* or *tanka* prose poems or one act plays, ghazals or masnavies Rubais or free verse dance dramas or novelettes and what have you With open arms the Indian artist welcomed the Sarasanic and Sythian the Persian and the Mongol styles in architecture sculpture miniature paintings and even masked dance forms With so much of absorption and assimilation the proverbial Indian resilience was not the least affected On the contrary it was enriched Indian culture both horizontally and vertically in the fields of thoughts and life styles became an interesting kaleidoscope of a fantastic multi-coloured multi dimensional, multi toned living reality

Hindu universalism is a vast subject and here merely a glimpse of it is suggested Tagore's *Bharata nr̥tha* the famous poem wherein he invokes— '*Arya Anarya Hindu Muslim Christian Buddhist Jain Parsi* and all other strands conceive of a confluence of many ideas, an ocean where many mighty rivers meet and mingle Hindu universalism is built on a strong foundation of mercy and forgiveness All men are likely to commit sins all are weak So why bother about fault finding and wait for mere maligning and mud slinging It can lead no one nowhere

This advocacy of universalism is not to gloss over the inequities, social and economic, in the Indian society But to emphasis the positive aspect of Indian liberalism The Hindu does not unnecessarily waste his energy in hair splitting meaninglessness Such universalism is not limited to Hindus alone In Sanskrit texts there is hardly any such word as Hindu, but Arya and Bharatiya were older words But the oldest is Manava and Nara Both of these contain Manvantara and Narayana So it is just to underline the obvious Vishvadeva is Sun and one need not define or show light to the source of all Light All seeing springs from it How can one see the source of all seeing the Upanishadic seer was not a dreamer nor a mere visionary But one who knew that Truth and Reality are one Appearance is merely a relative and subjective project Words again fall short to define the wordless The Latin dictum is *Verbum sapienti sat est*, Let me conclude with the common Sanskrit benediction

Udaracharitanantu Vasudhaiva Kutumbakam

(For the man of liberal outlook— the whole world is a family)



साहित्य एवं भाषातत्त्व

LITERATURE
& LINGUISTICS

भारतीय चिन्तन-परम्परा में मानववादी तत्त्व

डा० देवराज

विषय प्रवेश

मानववाद शब्द अंग्रेजी 'ह्यूमेनिज्म' का अनुवाद है। अपने वििशुद्ध रूप में मानववाद उस सिद्धांत या मान्यता को कहते हैं जो परम्परागत धर्मों की परलोक की धारणा को स्वीकार नहीं करती। मानववाद के अनुसार मनुष्य के लिए इस धरती के प्रत्यक्ष जीवन के अलावा कोई दूसरा जीवन नहीं है। परलोक की धारणा को नकारने का अर्थ पुनर्जन्म तथा दशों देवताओं में भी अनास्था प्रकट करना है। वििशुद्ध मानववादी किसी सृष्टिकर्ता, उपास्य ईश्वर को भी स्वीकार नहीं करते। जाहिर ही इस प्रकार का मानववाद प्राचीन तथा मध्य युगों में उपलब्ध नहीं था, यद्यपि प्राचीन यूनान के सदेहवादी विचारक और स्वदेश के चार्वाक जैसे दार्शनिक मानववादी कहे जा सकते हैं। मानववाद शब्द का प्रथम प्रयोग यूरोपीय पुनर्जागृति काल में इटली के उन विचारकों के लिए हुआ था जिन्होंने यूनानी वाङ्मय से नया परिचय होने पर उसके प्रभाव में धर्म-केन्द्रित दार्शनिक के स्थान पर इहलौकिक विचारों को महत्व देना शुरू किया, और तदनुसार परलोक चिंतन से विरत हो यहाँ के मनुष्य जीवन में रुचि लेना प्रारम्भ किया। बाद में यूरोप के कुछ विचारकों ने मानववाद की दार्शनिक आधार देने का उपक्रम किया। इन विचारकों में उन्नीसवीं शती के आगस्त काम्स (१७९८-१८५७) और बीसवीं शती के ब्रिटिश दार्शनिक सिलर (१८६४-१९३७) और अमरीकी विचारक विलियम जेम्स (१८४२-१९१०) के नाम उल्लेखनीय हैं। चूँकि धर्म और धर्मियों के केन्द्र में प्रायः ईश्वर की धारणा रहती है, इसलिए मानववाद और धर्म एक दूसरे के विरोधी समझे जाते हैं। किन्तु इधर कुछ चिंतकों ने धर्म या अध्यात्म को मानववादी अवधारणा देने का प्रयत्न भी किया है, साथ ही कतिपय धार्मिक विचारक भी अपने को मानववादी कहने लगें हैं। कुछ मानववादी अपने को भौतिकवादी भी घोषित करते हैं। इस दृष्टि से साम्यवाद अथवा बानानिक समाजवाद के प्रवर्तक काल मार्क्स का नाम उल्लेखनीय है। धार्मिक मानववादियों में स्वदेश के रवी द्रनाथ ठाकुर और महात्मा गांधी के नाम विशिष्ट हैं। वििशुद्ध मानववादियों में श्री मानदेव राय और जवाहरलाल नेहरू उल्लेखनीय हैं।

मानववाद की परिभाषा

मानववाद उस सिद्धांत को कहते हैं जिसकी अभिवृत्ति और चिंतन का मुख्य केन्द्र मनुष्य हो, और जिसे यह विश्वास हो कि मनुष्य अपनी नियति का निर्माण स्वयं कर सकता है, और यह कि उसकी नियति की परिणति यही धरती के जीवन में है। इन मान्यताओं को रखते हुए मानववाद सामाजिक नतिकर्ता और समाज के सभी व्यवस्थापन पर विशेष जोर देता है। यहाँ यह कहना जरूरी है कि मानववाद के कतिपय सत्व, जाने या अनजाने आज हमारे सामाजिक और राजनैतिक चिंतन को ही नहीं, हमारे साहित्य

को भी प्रभावित कर रहे हैं। भारतेन्दु और मैथिलीशरण गुप्त के युगो में पौराणिकता का बोलवाला था, उस समय राम-कृष्ण जैसे अवतारों को लेकर वाक्य रचना की जाती थी। छायावाद-युग में कवियों ने चुपचाप अवतारों के स्थान पर निगुण ब्रह्म को प्रतिष्ठित किया। उसके बाद की कविता और साहित्य में अब कहीं ईश्वर या ब्रह्म की खास चर्चा नहीं मिलती। आज की कविता का विषय विमुक्त रूप में मनुष्य और उसके ऐहिक सुख दुःख हैं।

इस प्रकार कहा जा सकता है कि, सचेत या अचेत भाव से आज का हिन्दी साहित्य और भारतीय साहित्य भी मानववाद की ओर बढ़ रहा है।

वैदिक धार्मिक

प्राचीन भारतीय चिन्तन का पहला उबर युग उपनिषदों के संप्रपन्न की शताब्दियाँ हैं। इससे पूर्व के वैदिक साहित्य में, सही अर्थ में, मानववादी तत्व पाना कठिन है। यो ऋग्वेदकालीन आय प्रायः परलोक की चिन्ता से मुक्त थे, वे इसी लोक में सुख और समृद्धि का जीवन व्यतीत करना चाहते थे। किन्तु वैश्व जीवन की प्राप्ति के लिए वे मुख्यतया अपने देवी-देवताओं की स्तुति प्राप्त करना करते थे। पुरोहिता से उन्होंने यह माँगता पाई थी कि यज्ञों द्वारा देवताओं को प्रसन्न किया जा सकता है इसलिये वे यज्ञ करते थे। यज्ञों के अवसर पर इन्द्र, वरुण अग्नि आदि देवों की स्तुतियाँ गायी जाती थी। सबसे प्राचीन ऋग्वेद में लगभग एक हजार सूक्त हैं जिनमें अधिकांश देवताओं की स्तुति मिले गये हैं। इनके अलावा ऋग्वेद के कुछ सूक्त हिरण्यगर्भ, प्रजापति, विश्वकर्मा एवं पुरुष के बारे में हैं इनमें विश्व का एक रचयिता या कारण की कल्पना है। इस प्रकार ऋग्वेद में एकात्मवाद के बीज हैं। पुरुषसूक्त में कहा गया है कि यहाँ जो कुछ है, जो कुछ था और होगा वह सब पुरुष ही है। पुरुष से ही विश्व की समस्त वस्तुएँ सूर्य, चन्द्रमा आदि निरसित हुए हैं। एक मंत्र में कहा गया है कि 'सत् यानी तत्त्व पदार्थ एक ही है, विद्वान् लोग उस अनेक नामों से पुकारते हैं—जैसे इन्द्र, मित्र, वरुण, अग्नि, यम, मातरिश्व (वायु)। (ऋग्वेद १६४/४६) इस प्रकार ऋग्वेद में अनेक देवी-देवताओं के साथ एक ईश्वर की ओर कहीं कहीं एक तत्व की अर्थात् अद्वैतवाद की कल्पना भी है। यह अन्तिम कल्पना या विचार प्रसिद्ध नासदीय सूक्त (१०/१२९) में बड़ी विस्तारता से व्यक्त हुआ है।

यज्ञायुग के युग में यज्ञों का महत्त्व और बढ़ गया। यज्ञों में गाये जाने वाले मंत्रों का कुछ ऐसा ही महत्त्व माना जाने लगा जसा जादू-टोना करने वालों के अभिचार शब्दों का समझा जाता है। इस काल में देवताओं की भक्ति में ह्रास हुआ और पुरोहितों का सम्मान बढ़ा। इस प्रकार हम पाते हैं कि वैदिक युग में मानव-मानस जहाँ एक ओर बहिष्कृत था वहाँ दूसरी ओर वह प्रायः अनेक देवी-देवताओं की पूजा उपासना और अनुग्रह में विश्वास रखने वाला था। वह अपने जीवन और कल्याण की दृष्टियों में अधीन समझता था। इस वैदिक धर्म और सृष्टि के विरुद्ध नए प्रकार की प्रतिक्रिया हुई, एक उपनिषदों के अद्वैतपरक आत्मवाद के रूप में और दूसरी पश्चिमात्र एवं भागवत सम्प्रदाय के भक्तिपरक ईश्वरवाद और अवतारवाद के रूप में। हमारे विषय की दृष्टि से पहली प्रतिक्रिया महत्त्वपूर्ण है। उपनिषदों और वेदान्त में मानववाद तात्त्विक आधार

समस्त प्राचीन ऋग्वेद का समय १५०० ई० पू० के लगभग सम्झना चाहिए, सबसे प्राचीन उपनिषद नृहृदय्य और छांदोग्य हैं जिनका समय आठवीं सातवीं ईसा पूर्व शताब्दियाँ मानी जाती हैं। इन उपनिषदों में मानव मानस कथल बलमुक्त होता दिखायी पड़ता है। मुख्य उपनिषद (१/२/९) में स्पष्ट रूप में यज्ञ का निःस्पर्क उत्पन्न मिलता है। यज्ञ द्वारा चरम लक्ष्य की प्राप्ति नहीं हो सकती। उपनिषदों में एक ओर कर्म सिद्धांत और पुनर्जन्म की कल्पना है तो दूसरी ओर मानव की। उपनिषद्

साहित्य की विविध सम्बादपरक कथाओं से यह स्पष्ट है कि अब आय जन केवल लौकिक ऐश्वर्य और सुख-भोग के जीवन से असंतुष्ट होने लगे थे और अमर जीवन की अमृतत्व अथवा मोक्ष की कामना करने लगे थे। यह तथ्य नचिकेता और यम के तथा यानवल्क्य और मैत्रेयी के सम्वादों से स्पष्ट है। नचिकेता ने आत्मज्ञान की कामना की। यम ने उक्त ज्ञान के बदले धन, ऐश्वर्य आदि का लालच दिया, पर नचिकेता ने उन सब की अनिर्यता देखत हुए यम के प्रलोभनों को ठुकरा दिया। वैसे ही मैत्रेयी ने अपने पति यानवल्क्य से, जो अपनी दो पत्नियों के बीच धन का बँटवारा करके स यास लेना चाहते थे, कहा 'आप कहते हैं कि धन से अमरता नहीं मिलती, फिर मैं धन का क्या करूँगी ? मुझे ज्ञान सिखाइये जिससे मैं अमृतत्व प्राप्त कर सकूँ।'।

उपनिषदों में अमृतत्व या मोक्ष को परिभाषित करने का प्रयत्न है, और उसके साधनों का विवरण है। मोक्ष साधन के रूप में ज्ञान का यानी आत्मज्ञान का विशेष महत्त्व बताया गया है। यह आत्मज्ञान क्या है ? आत्मा के सम्बन्ध में उपनिषद्-साहित्य में दो तरह के विचार पाये जाते हैं। दोनों मतों के अनुसार आत्मा अजन्मा, नित्य, शाश्वत और अविकारी है। आत्मा का न जन्म होता है, न मरण। आत्मा केवल शरीर बदलता है, जन्ममत्ता या मरता नहीं—जैसे हम कपड़े बदलते हैं। ये मतभेद सभी हिंदू विचारकों को ग्राह्य हैं। यहाँ यह जानना चाहिए कि बाद के सभी हिंदू दशनों पर उपनिषदों के आत्म-सम्बन्धी विचारों का प्रभाव पाया जाता है। अधिकांश भारतीय दशन आत्माओं की अनेकता यानी अनन्त सङ्ख्या मानते हैं। सांख्य दशन, 'याय वैशेषिक, जैन दशन, रामानुज आदि भक्तिकाल के दार्शनिक सब आत्मा या आत्माओं के सम्बन्ध में उक्त विचार रखते हैं। उपनिषदों में कहीं कहीं आत्मा का परिमाण बताने का प्रयत्न पाया जाता है। वहीं वही आत्मा को अणु बताया गया है और जीव को अणु के आकार का कहा गया है। भक्तिकाल के दार्शनिक आत्मा को अणु मानते हैं जबकि सांख्ययोग, याय, मीमांसा आदि उसे विभु यानी सब व्यापक बतलाते हैं।

देखने की बात यह है कि आत्मा या जीव को अजन्मा और अविनाशी मानना उसके, और इसीलिये मनुष्य के, गौरव को बढ़ानेवाला है। ईसाई धर्म और इस्लाम को यह भाग्यता है कि मनुष्य की आत्मा की सृष्टि ईश्वर करता है, वह उसे मध्य भी कर सकता है। स्पष्ट ही यह मतभेद मनुष्य के गौरव को कम करनेवाला है। यहाँ यह भी स्मरणीय है कि जन दशन सृष्टिकर्ता ईश्वर को नहीं मानता, वहाँ ईश्वर द्वारा जीव की सृष्टि का सवाल ही नहीं उठता।

ऊपर हमने आत्म-सम्बन्धी उपनिषदों की एक विचारधारा का उल्लेख किया, जिसके अनुसार आत्मा शाश्वत सत्त्व है, पर ईश्वर या ब्रह्म से भिन्न है। उसे ही प्राप्त करके आनंदी होता है, 'उसे ही जानकर मृत्यु के पार जाता है', 'जो आत्मा में रहता हुआ आत्मा के अंतर्गत है, जिसे आत्मा नहीं जानती जो आत्मा का अंतर्गामी है' इत्यादि वाक्य आत्मा और ब्रह्म अथवा ईश्वर की भिन्नता बतलाते हुये रामानुज और उनके बाद के आचार्यों का समर्थन करते हैं।

दूसरी विचारधारा अद्वैत के समर्थक उपनिषद वाक्यों में प्रतिपादित है। प्राचीनतम उपनिषद् बृहदारण्यक और छांदोग्य इसी के समर्थक जान पड़ते हैं। इन उपनिषदों में निम्न प्रसिद्ध वाक्य मिलते हैं 'अहं ब्रह्मास्मि' (बृहदा० १/४/१०), 'अयमात्मा ब्रह्म' (वही, २/५/१९) 'तत्त्वमसि' (छा० ६/८/७)। शंकराचार्य ने अपने अद्वैत वेदान्त का विस्तार इस दूसरी विचार धारा के आधार पर किया है। आत्मा और ब्रह्म की एकता का यह सिद्धांत, स्पष्ट ही मनुष्य को अतिरिक्त गौरव देने वाला है। ऊपर हमने कहा था कि मानववादी दृष्टि का एक अंग मनुष्य के गौरव की भावना है। इस दृष्टि से सामान्य रूप में समस्त भारतीय दशन और विशेष रूप में अद्वैत वेदान्त मानववाद के पोषक कहे जा सकते हैं।

आत्मा की सिद्धि

दशन की दृष्टि से अद्वैत वेदा त की एक विशेषता यह है कि वह ईश्वर की सिद्धि न करके आत्मा की सिद्धि करता है। शर और रामानुज दोनों मानते हैं कि ईश्वर या ब्रह्म की प्रमाणों द्वारा सिद्ध नहीं किया जा सकता, वह केवल श्रुतिगम्य है। शर न आत्मा के अस्तित्व के लिए नव प्रकार की युक्ति दी है। वस्तुतः आत्मा अप्रमेय है, प्रमाणों से परे। आत्मा अथ पदार्थों को जानने के लिये प्रमाणों का प्रयोग करता है—उसी से प्रमाणों की भी सिद्धि होती है, फिर वह प्रमाणों द्वारा कैसे जाना जायेगा? आत्मा, यानी प्रमाता—प्रमाणा द्वारा जानने वाला—प्रमाणों से पहले ही सिद्ध है। आत्मा स्वयंप्रकाश है उसे प्रकाशित होने के लिये किसी दूसरे साधन की जरूरत नहीं, उसके प्रकाश से ही प्रमाण और बाकी सारा जगत् प्रकाशित होत है।

उपनिषदों में ब्रह्म और आत्मा दोनों प्रत्यक्ष लक्ष्य समान महत्त्व रखते हैं, फिर भी ब्रह्म की अपेक्षा आत्मा शब्द का विशेषतः प्राचीन उपनिषदों में, अधिक अग्रगण्य प्रयोग है। एक प्रसिद्ध वक्तव्य है 'आत्मा ही द्रष्टव्य (देखने योग्य) श्रोतव्य (सुनने योग्य) और मनन तथा निदिध्यासन के योग्य है (बृहदा० २/४/५) जो आत्मा निष्पाप शुद्ध है जराभ्रयहीन है वही अव्यय और जिज्ञासा के योग्य है। (छा० ८/७/२) मानववादी पदावली में इसका अर्थ यह कि मनुष्य की जिज्ञासा का प्रमुख विषय स्वयं वही है। कवि पोप ने कहा है—दि प्रापर स्टडो ऑफ मै राइड इज मेन। यह विचार सदियों पूर्व उपनिषदों में प्रतिपादित हुआ था।

मोक्ष का स्वरूप

अब तक हमने आत्मा के स्वरूप सम्बन्धी विचारों का उत्सर्ज किया, और यह संकेतित किया कि मानववाद के लिये उनकी क्या सार्थकता है। अब हम मानव जीवन के चरम लक्ष्य की उपनिषद सम्मत भाषा का प्रतिपादन करेंगे। जसा कि सब जानते हैं उपनिषदों का अनुसार जीवन का चरम लक्ष्य मोक्ष है। उपनिषदों का मत है कि बन्धन का प्रधान कारण अविद्या है, इसी से यह अनुगत होता है कि मोक्ष का प्रमुख साधन ज्ञान है। यह ज्ञान वास्तव में आत्मज्ञान है। जिसे आत्मा के स्वरूप का सच्चा ज्ञान हो जाता है वह यह समझ लेता है कि मैं सही मानी में न वर्तता हूँ, न भोक्ता। इसका एक निहित अर्थ यह है कि आत्मा शरीर, इंद्रिया तथा मन से भिन्न है। चूंकि सारे क्रियाएँ शरीर मन आदि पर निर्भर हैं, इसलिए आत्मा को वर्तन नहीं कहना चाहिये। इसीलिये आत्मा मुख दुष्ट आदि की भोक्ता भी नहीं है। आत्मा अनात्मवश अपने भवतत्त्व भोक्तृत्व का आराध या अध्यास कर लेती है। ज्ञान द्वारा यह अध्यास हट जाता है और कहा जाता है कि आत्मा मुक्त हो गयी।

वास्तव में मुक्ति का अर्थ है आत्मा का अपने निजो रूप में अवस्थित होना। इसे ही स्वरूप ज्ञान कहते हैं। साध्य, वशात्, योग या अपेक्षिक मोक्षा और जैन दशन इन सभी के अनुसार मोक्ष का यही अर्थ है। यह भा रामानुज आदि भक्तिकाल के चिंतकों का मत है जिसका सब उपनिषदों की द्वैतवादी विचार धारा से जुड़ सकता है।

किन्तु उपनिषदों का बार बार दाहराया गया अभिमत पुराने (क्लासिक) दशनों का ही समर्थक है। इसके साथ एक अर्थ अवधारणा भी जुड़ी हुई है—यानी जीव मुक्ति की धारणा। जीव मुक्त किसे कहते हैं? वह तानी जो वर्तन और भावना होने के अभिमान या भ्रांति को छोड़ चुका है और जो आत्मा को देख, इंद्रिय मन आदि से भिन्न समझता है वह जीवित रहते हुये भी मुक्त है। देख, मन आदि में आसक्ति ही असली बन्धन है। यहाँ हमारा उद्देश्य उपनिषदों और पुराने दशनों के भास-सम्बन्धी विचारों का विस्तृत प्रतिपादन और समीक्षण नहीं है हम केवल उन विचारों के मानववादी पहलू को उद्घाटित करना है।

मानववाद यह मानता है कि मनुष्य की चरम नियति के पल्लवन का क्षेत्र इसी लोक का जीवन है। कहीं किसी अन्य लोक का मरणोत्तर जीवन नहीं। जीवमुक्ति का सिद्धांत उक्त मान्यता की पुष्टि करता है। जीव मुक्त सत् के रहन सहन और गिया-कल्याणों को हम प्रत्यक्ष देख और सराह सकते हैं। इसका मतलब यह होता है कि मुक्ति की अवस्था केवल बुद्धि की कल्पना नहीं है, उसकी प्रत्यक्ष जीवन में अभिव्यक्ति और साक्षात्कार सम्भव है। इसके विपरीत जिस दयान के अनुसार मोक्ष का अथ बकुण्ठ आदि किसी दूसरे लोक में जहाँ ईश्वर का साहचर्य होता है, गमन है, वहाँ हम श्रद्धा और विश्वास करके ही चलना पड़ेगा। स्वर्ग और नरक की भाँति बकुण्ठ आदि भी कल्पना के विषय हैं, उनका प्रत्यक्ष ज्ञान सम्भव नहीं है।

यह देखने की बात है कि ईश्वर की सत्ता प्रमाणित करने के लिये सबसे ज्यादा जोर लगाने वाला नैयायिक भी मुक्ति का अथ ईश्वर की निकटता या साहचर्य नहीं करता। दूसरे प्राचीन दयानों की भाँति वह भी मोक्ष का अथ आत्मा की अपने असली स्वरूप में स्थिति सम्बन्ध है। मोक्षासक्त और साध्य-योग ईश्वर को मानते ही नहीं जैन दयान भी व्यक्तिगत आत्माओं से भिन्न ईश्वर को नहीं मानता। जन मत में मुक्त जीव ही ईश्वर कहलाता है।

अद्वैत वेदांत और आधुनिक भारतीय चिन्तन

उनिसवीं शती के अंतिम चरण से जयवा उससे कुछ पहले से हिन्दू धर्म का पुनर्जागरण शुरू हुआ। इससे काफी पहले धर्म सुधार के कई आन्दोलन चले थे। गुजरात में स्वामी सहजानन्द (१७८१-१८३०) ने, वहीं कुछ बाद में स्वामी दयानन्द (१८२४-१८८३) ने और बंगाल में राजा राममोहन राय (१७७२-१८३३) ने हिन्दू धर्म और हिन्दू समाज में सुधार लाने के लिये आन्दोलन शुरू किये। इन शिक्षकों ने क्रमशः स्वामी नारायण संप्रदाय (१८०२) आय समाज (१८७५ ई०) और ब्रह्मसमाज (१८३०) की स्थापना की। यह लक्षित करने की बात है कि उक्त तीनों शिक्षक भक्ति सम्प्रदायों की भाँति ईश्वर और जीव में भेद करते थे। उनका मुख्य कार्य धार्मिक और सामाजिक सुधारों को प्रेरणा देना था। स्वामी-नारायण अथवा सहजानन्दजी ने मास भक्षण, यज्ञ में वधु बलि, सती प्रथा का या शिशु हत्या प्रथा आदि क्रूरियों के विरुद्ध उपदेश और प्रचार किया, स्वामी दयानन्द ने जन्मना जाति का विरोध और विधवा-विवाह का समर्थन किया। राममोहन राय ने सती प्रथा के विरुद्ध अंग्रेजी सरकार से कानून बनवाया उन्होंने अंग्रेजी शिक्षा देने वाले विद्यालयों (कालेजों आदि) की स्थापना के लिये भी आन्दोलन किया। इस प्रकार ये सभी सत्त, शिक्षक और विचारक समाज-कल्याण में विशेष रुचि रखते थे—वे एकतावादी योगी नहीं बने।

किंतु उपनिषदों की अद्वैत परम्परा के उपदेशक और प्रचारक रूप में विशेष ख्याति रामकृष्ण परमहंस (१८३४-६६) और उनके प्रतिभाशाली शिष्य स्वामी विवेकानन्द (१८६२-१९०२) ने अर्जित की। यहाँ हम स्वामी विवेकानन्द के कुछ ओजस्वी वक्तव्य उद्धृत करेंगे। संक्षेप में विवेकानन्द ने, शंकराचार्य के अद्वैत का अनुसरण करते हुये, इस बात पर जोर दिया कि सर्वोच्च देवता या देवत्व का अधिष्ठान मनुष्य ही है। 'आत्मा, जो मनुष्य के रूप में प्रकट होती है सर्वोच्च दिव्य ईश्वर है, एकमात्र ईश्वर जिसका कभी अस्तित्व था है या होगा।' अथर्व वे कहते हैं

मनुष्य व्यय ही अपने से बाहर देवताओं की खोज करता है, अतः उसे अपनी आत्मा की ओर वापस आना पड़ता है। तब उस मालूम होता है कि जिस ईश्वर की वह खोज कर रहा था मंदिरों में,

* दे० Teachings of Swami Vivekananda (Calcutta Advaita Ashram, 1959) p 169

गिर्जापरो मे, जिसकी वह वल्पना कर रहा था कि यह स्वयं से विश्व का शासन करता है, वह उसी की अपनी आत्मा है। मैं वह हूँ और वह मैं हूँ।' (वही) ईसाई धर्म में माना जाता है कि मनुष्य मूलतः अपनी प्रथम सृष्टि के समय से ही, पाप ग्रस्त है—उसमें मूल पाप का नाश है। अमेरिका में भाषण करते हुये विवेकानन्द ने कहा 'तुम धरती के वासी देवता हो, मृत के पुत्र हो, तुम्हें जो पाप ग्रस्त रहे वह स्वयं पापी है।' (वही, पृ० १७२)

स्वामी विवेकानन्द ने बड़े देशभक्त थे, वे देश की दुःशा से बड़े दुःखी थे। वे कहते थे कि हिन्दू धर्म के सिद्धांत सब धर्मों से ऊँचे हैं पर इसका व्यवहार बहुत नीचा है। यह साधारण जनो और कथित नीचो जातियों से बहुत बुरा वर्ताव करता है। यह धर्म लोग और दिखावे में सबसे आगे है। परमाप और व्यवहार का कपटभरा अंतर करके यह, आत्मा के अद्वैत का समर्थन करते हुए भी, दुखिया और गरीबी से भयंकर दुःखव्यवहार करता है। विवेकानन्द ने शायद पहली बार अद्वैत वेदांत के मंत्र से जनता की सेवा का संदेश दिया। सेवा हमारा धर्म है, साथ ही यह हमारे लिये गौरव की वस्तु है। सच्चा वदांती अपने लिये विशेष अधिकार नहीं खोजता, वह दूसरा के बन्ध निवारण और सेवा से इतकृत्य और धर्म होने की कामना करता है।

सेवा धर्म की स्वामी विवेकानन्द ने व्यावहारिक वेदांत की सजा दी। उनके उपरोक्त मानव्य मानववाद को पूर्णतया ग्राह्य होगे। वास्तव में सही व्याख्या करने पर अद्वैत वेदांत, जिसकी जड़ें उपनिषदों में हैं, मानववाद के बहुत निकट आ जाता है।

भारतीय चिंतन बीसवीं शती

स्वामी विवेकानन्द का देहावसान सन् १९०२ में हुआ। उनके द्वारा स्थापित रामकृष्ण मिशन आज भी विशेष सक्रिय है। इस शती में बंकिम रवीन्द्रनाथ (१८६१-१९४१) और महाराम गांधी (१८६९-१९४८) ने क्रमशः मनुष्य की महत्ता और सदाधर्म पर विशेष गौरव दिया है। रवि बाबू की एच. एम. ए. पुस्तक का शीर्षक है 'मानव का धर्म' (रिलीजन आफ मैन), इसमें उन्होंने, अपने ही शब्दों में ईश्वर की मानवीयता अथवा मनुष्य के देवत्व का प्रतिपादन किया है। हर मानव व्यक्ति का शरीर नरवर है किन्तु अनेक व्यक्तियों की समष्टि रूप मानवता अमर है। इस अमर मानवता में, व्यापक प्रेम की एकता में, जीवन में अतन्निहित शाश्वत तत्त्व की अभिव्यक्ति होती है। व्यक्ति मनुष्यों की पारस्परिकता और बहुता के सम्यक् में ही मानव जीवन की साक्ष्यता है। इसीलिए यह है कि महत्त्वपूर्ण जीवन समष्टि का सहयोगी जीवन है, इसी जीवन के सृजनात्मक विस्तार में मनुष्य की जीवन यात्रा की सफलता है। जितना और जैसा मनुष्य दीखता है वह उससे बड़ा है, क्योंकि उसमें सीमाओं के ऊपर उठकर भूमा या असीम की ओर उन्मुख होने की प्रवृत्ति है। इस प्रकार ईश्वरवादी रवीन्द्र ईश्वर या ब्रह्म के आत्म प्रकाशन का उपयुक्त माध्यम मनुष्य को मानते हैं।

जसा कि ऊपर कहा गया है गांधी जी धर्म या आध्यात्मिक जीवन की मूलतः लोकोपयोगी नैतिक धर्म से समीक्षित करते हैं। लोकसेवा के मूल में निष्कामता की भावना होनी चाहिये इससे मनुष्य अहम का विसर्जन करने की योग्यता पाता है। विशेषतः दरिद्रनारायण की सेवा सबसे बड़ा धर्म है। सत्य धर्म का तत्त्व है, और अहिंसा उसका साधन। अहिंसा द्वारा हम विश्व जीवन से और उसमें छिपे हुए ईश्वर तक से, सदाशुभ स्थापित करते हैं। गांधीजी की ईश्वर की अवधारणा नितांत मौलिक है। एक ओर वे ईश्वर को सत्य से एकीकृत करते हैं, दूसरी ओर वे उसे अन्तरात्मा की प्रेरणा सबके प्रति प्रेम (बुद्ध की कल्याण) की वृत्ति बहकर वर्णित करते हैं। कहने की जरूरत नहीं कि गांधीजी के ये समस्त विचार मानववाद की विचारसरणी में फिट बिये जा सकते हैं।

परलोक तथा ईश्वर—निरपेक्ष मानववादियों में श्री मानवेन्द्रराय (१८८७-१९५४) और श्री जवाहरलाल नेहरू (१८८३-१९६४) महत्वपूर्ण विचारक हैं। श्री राय अपने मस्तिष्क निर्माण के समय में प्रायः स्वदेश से बाहर रहे। ब्रिटिश राज्य के विरुद्ध महात्मा गांधी के सत्याग्रह आंदोलनों की अवधि में वे स्वदेश में नहीं रहे, फलतः वे गांधी जी और उनकी सघन प्रणाली को समुचित सहानुभूति नहीं दे सके। वे बुद्धिवादी थे और ईश्वर तथा धर्म के वैचारिक विरोधी। धार्मिक लोग ईश्वर और ईश्वरीय ग्रंथों के प्राधिकार और प्रामाण्य को दुहाई देकर लोक मस्तिष्क पर अपनी या यताएँ लादते रहते हैं, इस प्रकार वे मनुष्य की बुद्धि का तिरस्कार और उसके विचार-स्वातंत्र्य का हनन करते हैं। विभिन्न धर्मों व अनुयायी आपस में लड़ते हुए धरती की शांति भंग करते हैं—जसा कि इतिहास का साक्ष्य है। इसके विपरीत मानवेन्द्र राय स्वतः प्रता की सभ्य मनुष्य की आवश्यक स्थिति मानते हैं। स्वतः प्रता की सक्षम अवस्थिति और निष्पत्ति के लिये बुद्धिवाद व्यक्तिवाद और मानववाद आवश्यक हैं। मनुष्य का विकास केवल जमीन अथवा जाति के हेतुओं या हेतुस्थितियों (Conditions) द्वारा निष्पन्न नहीं होता, उसके लिये मानवप्रता का सजजात्मक हस्तक्षेप नितांत अपेक्षित है। भौतिक आर्थिक प्रगति और वैचारिक प्रगति समानांतर चलती हुई इतिहास का निर्माण करती हैं। आर्थिक स्वाधीनता को महत्व देते हुए राय वैज्ञानिक समाजवाद के भी समर्थक थे।

श्री जवाहरलाल नेहरू भी काल मानस के विचारों से प्रभावित थे, किन्तु उन पर, केमिज़ ने अध्ययन करते हुए ब्रिटेन के उदार जनतंत्र का और बाद में गांधी जी के नैतिक आदर्शवाद का प्रभाव पड़ा। देशभक्त होने के नाते वे भारत के उद्योगीकरण के और सैन्य शक्ति सम्पन्न होने के पक्षपाती थे। यों वे राजनीति में गुट निरपेक्ष शांतिवादियों के पक्षधर थे। महात्मा गांधी से उन्होंने नैतिक शुद्धता का महत्व हृदयगम किया, जिससे वे सत्याग्रह की सघन प्रणाली के समर्थक बने। किन्तु उन्हें गांधी का संप्रत्यक्ष वात परम्परागत मोक्षवाद और सहनरूप अपरिग्रह आदि की भावनाएँ ग्राह्य नहीं थीं। व्यक्ति की प्रतिष्ठा, जनता के जीवन स्तर का उन्नयन, योजनाबद्ध शासन व बावजूद व्यक्ति स्वातंत्र्य की रक्षा, वैज्ञानिक दृष्टि धर्म-निरपेक्षता सैद्धांतिक चट्टानों से मुक्त समाजवाद—ये नेहरू की मानववाद मानसिकता के प्रमुख अंग थे। अनीश्वरवादी होने के नाते वे मनुष्य के और देश की जनता के, आत्मनिर्भर बनने के पक्षपाती थे। वे धार्मिक सत्तों की एकांत अहिंसा का नायक नहीं थे।

प्रस्तुत लेख ने 'संस्कृति का दार्शनिक विवेचन' (The philosophy of culture 1963) और फ्रीडम विण्टिगिटी ऐंश बल्फू (शोध प्रकाश्य) पुस्तकों तथा अनेक निबंधों में सजजात्मक अथवा गुणात्मक मानववाद का प्रतिपादन किया है। वर्तमान स्थिति से उच्चतर की रूपना हम उस उच्चतर (या नैतिक दृष्टि से उचित और अधिक वरेण्य) की निष्पत्ति के लिये क्रियाशील होने की प्रेरणा देती है। व्यक्ति भोग्य मूल्यों के क्षण में यह प्रणाली हम अधिक ग्राह्य सत्य के और नय या उच्चतर सौंदर्य के साधन में सलक्ष्य करती है, सामाजिक, राष्ट्रीय धरातलों पर उन्नत प्रणाली विद्रोह, क्रांति, योजनाबद्ध प्रगति के लिये प्रयत्नशीलता आदि रूप धारण करती है। निष्पत्ति यह कि सब प्रकार के ऊर्ध्वमुख, विकासपरक परिवर्तन की माँग और सिद्धि के मूल में गुणात्मक दृष्टि अथवा माय की दृष्टि से उच्चतर व अधिक सतोषप्रद स्थिति की रूपना या रूपनामूलक प्रत्यक्ष रहता है। इस प्रकार सजजात्मकता और मूल्यबोध में सम्बन्ध स्थापित होता है। समीक्षात्मक मूल्यानुचि तन् दशन का विशिष्ट भाग है। नैतिक व दूसरे किसी मूल्यबोध के लिये श्रुति की अपेक्षा नहीं है।

वाल्मीकि रामायण मे भारतीय जीवनमूल्य

डा० श्रीधर भास्कर वर्णकर

रामायण का हमारे भारतीय जीवन पर अपूर्व प्रभाव है। अगर किसी ग्रन्थ के प्रभाव के कारण किसी राष्ट्र का उपाधि देनी हो तो हम कह सकते हैं कि यह भारत 'रामायणीय राष्ट्र' है।

हमारी सभी प्रादेशिक भाषाओं के साहित्य में श्रीमद् वाल्मीकि के रामायण का इतना गहरा प्रभाव है कि उनके कांडमयीन इतिहास में (जिनका प्रारम्भ प्रायः १२वीं सदी से होता है), प्रारम्भ काल में रामकथा विषयक ग्रन्थ ही अग्रगण्य माने जाते हैं।

हमारी प्रादेशिक जीवन पद्धति में कुछ ऐसी रूढ़ियाँ आज भी मिलती हैं, जिनका मूल रामायण की विशिष्ट घटनाओं में मिलता है। सुना है कि अपने बिहार की कुछ जातियों में, विवाह के बाद नया एक बार समुराल गई कि फिर मायके नहीं आती। इस रूढ़ि के कारण वहाँ के देहाती बाघव बताते हैं कि 'सीता माई समुराल गई तो फिर कभी मायके नहीं आयी।'

कल तक हमारे घर घर में नवजात बालक के नामकरण में रामायणीय परिवार के, राम लक्ष्मण, भरत शत्रुघ्न, दशरथ, कौशल्या सुमित्रा हनुमान, सीता जनक जत्यादि नामों को ही प्राधान्य रहा। रामचन्द्रपति सुमित्रानन्दन, सीतानाथ, रामदास, अयोध्याप्रसाद इत्यादि साधित नामों का भी उतना ही प्राधान्य रहा।

महाराष्ट्र में शिवाजी महाराज की राज्यशांति के काल में प्रणाम करते समय "राम राम" कहने की प्रथा राजगुरु समय श्री रामदास न प्रचलित की और वह शीघ्र ही लोकप्रिय हुई। आज भी महाराष्ट्र के देहाती बाघव प्रणाम करते समय "राम राम जी" कहते हैं।

रामायण के प्रभाव के और कई प्रमाण दिए जा सकते हैं। जिस ग्रन्थ का सर्वाधारण समाज जीवन के अग्र प्रत्यक्ष पर इतना दीपकालीन और इतना गहरा प्रभाव पड़ा है उसमें प्रतिपादित और प्रति बोधित जीवनमूल्यों का संक्षिप्त विवेचन करना यही इस लेख का उद्देश्य है।

वेण्णव सम्प्रदाय के अनुसार प्रभु रामचन्द्र भगवान् विष्णु के सातवें अवतार माने गए हैं। सभी पुराणों में रामचन्द्रजी के अवतार के विषय में एकवाक्यता है। इस अवतार का सर्वाधारण महत्व यह है कि यह "मानव" है। जैन मत के अनुसार सामान्य जीव ही अपनी अविरल साधना के बल पर 'अवस्था' (अथवा ईश्वरपद) प्राप्त करता है। 'नर बनो करो तो नर का नारायण होय' इस लोकोक्ति का मूल हम जैन मिथ्यात में मिलता है। मानव में पुरुषार्थ की प्रेरणा उद्दीपित करने के लिए यह लोकार्पित नितात महत्व की है।

परन्तु जनजीवन में प्राप्त धारणा तथा अविवेक के कारण जब घोर पतन का काल आता है सबत्र अघोर पतन जाता है अधम को धम का उच्च स्थान प्राप्त होता है, साधुओं की "वाहि भगवन्"

अवस्था होती है और दुजनों की "को ड्योड स्ति सहसोमया" ऐसी प्रबल अवस्था होती है तब, सबसामान्य मनुष्य का 'उद्धार' करने का काय केवल सबव्यापि और सर्वातिर्यामी भगवान् ही कर सकते हैं। उही को किसी न किसी रूप में धरती पर प्रकट होकर, साधुआ का परित्राण करने के लिए हिरण्यकश्यपु, रावण जैसे दुष्टों का विनाश करना पड़ता है और अपनी नीति मर्यादायुक्त आचरण द्वारा धर्म स्थापना करने पड़ती है। या तो हम यह भी कह सकते हैं कि जिस विभूति के द्वारा यह त्रिविध काय सम्पन्न होता है, उनी के प्रति अपनी आत्यंतिक श्रद्धा व्यक्त करने के लिए हम उन्हें भगवान के अवतार मानते हैं। वाल्मीकि के राम ऐसे ही कुछ थे जिस कारण हम नास्तिक मतानुसार उन्हें 'नर के नारायण' मानें या तो 'नारायण का नर रूप' मानें उनका चरित्र और चारित्र्य हमारे लिए सबका आदर्श है।

रामराज्य

भारतीय सस्कृति के अनुसार आदर्श राज्य का पर्याय शब्द है रामराज्य। वाल्मीकि रामायण के आरम्भ में महाराजा दशरथ के राज्य शासन का वर्णन आता है, जहाँ हम यह देखते हैं कि उस अयोध्या पति के राज्य के सभी प्रदेशों में अपार धनघात समृद्धि है समाज के सभी घटक अपने-अपने वर्णों तथा आश्रमों के धर्म का अनुशासन स्वयं प्रेरणा से पालन करते हैं। राजा तथा उसके प्रमुख अधिकारीगण विनय सम्पन्न होने के कारण "यथा राजा तथा प्रजा" इस तथ्य के अनुसार प्रजाजन भी विनीत एवं मर्यादाशील हैं।

'न मे स्तेनो जनपदे न वदयौ न मयप।

नानाहिताग्निनाचिदान्न न स्वरो स्वैरिणी कुल ॥"

यह प्रयोजन का नैतिक और सांस्कृतिक स्तर रामायण के अनुसार आदर्श माना गया है।

वनवासो रामचन्द्र को बास लौटाने के लिए स्वयं भरत उनके पास जाते हैं। तब श्री रामचन्द्रजी ने उन्हें राज्य व्यवस्था के सम्बन्ध में जो अनेक विविध प्रश्न पूछे उनमें स्वयं श्री रामचन्द्रजी की आदर्श राज्य की कल्पना हमारे लिए सुस्पष्ट होती है।

लवणासुरका उपद्रव शांत करने के लिए जब भानुष्म के नेतृत्व में सेना लेकर भेजा जाता है तब श्री रामचन्द्रजी उन्हें सन्देश देते हैं उसमें सुराज्य (अर्थात् रामराज्य) सचयन के लिए आदर्श सेना और सनापति के सम्बन्ध का माग दर्शन मिलता है। वह माग दर्शन क्षात्रवत होने के कारण आज भी आदर्शवत है। सैनिकों को यथोचित वेतन योग्य समय पर देने की सूचना भरत को भी दी गई है।

लोकमत का आदर यह आदर्श राज्य का प्रमुख लक्षण माना जाता है। वाल्मीकि के आदर्श राज्य की कल्पना में इस मूल्य का निर्देश यत्र तत्र मिलता है। महाराजा दशरथ ने अपनी वृद्धावस्था का विचार करते हुए जब अपने ज्येष्ठ पुत्र राम को यौवराज्याभिषेक करने का निणय अंत करण में लिया तब वह प्रजा की अनुमति के बिना उन पर नहीं लावा। प्रजा के अत्याय स्तरो के प्रतिनिधियों की आम सभा में इस निणय पर विचार विमर्श हुआ और अंत में प्रजाजनों की निरपवाद अनुमति मिलने पर ही श्रीराम के यौवराज्याभिषेक का निणय घोषित हुआ।

दशरथ जैसे आदर्श शासनवर्ती के शासन में ही प्रजाजनों से अवकाश मतिमण्डल से विचार करने की पद्धति थी, इतना ही नहीं तो, रावण के राज्य में भी श्रीराम से युद्ध करने के विषय पर विभीषण, कुम्भकण्ठ माल्यवान् प्रभृति अधिकारियों से भरपूर विचार विमर्श होता है और उस चर्चा में विभीषण, कुम्भकण्ठ और माल्यवान् रावण के निणय से अपनी असहमति बटु शब्दों में व्यक्त करते हुए दिखाई देते हैं।

रामायण के उत्तरकाण्ड में अत्यल्प विरोधी मत का भी अनादर आदर्शराज्य में नहीं होना चाहिए यह महान सिद्धांत सीता त्याग के बारे में श्री रामचन्द्रजी ने जो कठोर निणय लिया उसमें दिखायी देता

है। लोकमत का इतना आत्यंतिक समादर ससार की किसी अन्य सस्कृति में नहीं हुआ था और न आगे होगा।

आदर्शराज्य में सभी विद्याओं और कलाओं की योग्य अभिवृद्धि के लिए राजाश्रय अपेक्षित होता है। इसके लिए स्वयं राजा विद्या सम्पन्न और चानामित होना आवश्यक है। अनपन्न और कलाहीन राजा के द्वारा यह काम नहीं हो सकता। वनप्रयाण के समय श्री रामचन्द्रजी अपनी निजी सम्पत्ति विद्वानों को समर्पण करने की सूचना लक्ष्मण का देते हैं तब वेदादि विद्याओं की अथवा यन्त्राशाओं का उनका सूक्ष्म ज्ञान हमें दिखाई देता है। उसी सम्पत्तिदान यज्ञ के समय एक गरीब ब्राह्मण अपने परिवार का पोषण करने के लिए श्री रामचन्द्रजी से द्रव्य याचना करता है, तब भोजन में व उस एक दण्ड लेकर बैठते हैं, यह दण्ड तू फेंक। वह जहाँ जा के पड़ेगा वहाँ तक की सम्पत्ति तुझे मिलेगी। ब्राह्मण का फेंका हुआ दण्ड सरयू के तट पर जा पड़ा। प्रभु राम ने उस भू मर्यादा में जितना जो धन था उतना उस द दिया।

प्राचीन भारतीय सस्कृति में यज्ञ की असाधारण महत्त्व था। देवपूजा, दान, और सगतिकरण (समाज सफटन) इन तीन उद्देश्यों से यज्ञविधि आदर्श राज्य में सम्पन्न होते थे। रामायण में महाराजा दशरथ ने पुत्रलाभ के लिए महान यज्ञ महोत्सव किया था, जिसका समग्र आयोजन वसिष्ठ ऋषि के नेतृत्व में हुआ। दूसरा महान अवधमेघ यज्ञ स्वयं प्रभु रामचन्द्र ने अपना सब कष्ट आधिपत्य मिट्ट करके किया था। इन दोनों यज्ञों का वर्णन पढ़ने पर आदर्श राज्य में लोगों के गुणों का, विद्वत्ता का, तथा विशिष्ट योग्यता का कितना समादर होना चाहिए इसका ज्ञान हम होता है। इस यज्ञ संस्था का संरक्षण यह राजा का दायित्व माना जाता है। राजा कल्याणाय देवताओं की कृपा सम्पादन करने के लिए विश्वामित्र जैसे तपस्वी ऋषि यज्ञ करते थे। ऐसे पवित्र कर्मों में विघ्न डालना अपना कर्तव्य राक्षस या राक्षस वृत्ति के मानव मानते थे। उनका सहार कर, यज्ञ संस्था को सुरक्षित रखना आदर्श राजा का कर्तव्य हमारी प्राचीन सस्कृति में माना गया है। विश्वामित्र के यज्ञ के विघ्न का नियारण करने के लिए, दशरथ महाराजा से उनके प्राणप्रिय पुत्रों की मांग की गई। ऋषि मुनियों का आदेश का भय आदर्श राजा नहीं करते थे। विश्वामित्र जैसे—एक वनवासी तपस्वी का आदेश साधुमौल सम्राट दशरथ ने शिरोधार्य माना और अपने प्रिय पुत्र को ऋषि के साथ सेना सहाय के बिना भेज दिया। रामायण की इस छाती सी घटना में राज्य वर्तकों के लिए बहुत बड़ा संदेश भरा हुआ है।

जिस रामचन्द्र ने विश्वामित्र के यज्ञ का संरक्षण किया वही महापुरुष युद्धकाण्ड में मेघनाद के यज्ञ को विध्वंस करने का आदेश देता है। यज्ञ एक ऐसा आधिदैविक धर्मकार्य है, जिसमें वर्तकों के देवताओं की कृपा से दिव्य सामर्थ्य का लाभ होता है। रावण कुम्भरक्षण मेघनाद जब ब्राह्मण कुलोत्पन्न राक्षसों ने इसी दिव्य सामर्थ्य की लिप्ता से कठोर तपश्चर्या और महान यज्ञ किये थे। परन्तु उस साधना से प्राप्त सामर्थ्य का विनियोग, वे अपनी आसुरी सम्पदा के कारण सज्जनों पर अत्याचार करने के लिए करने लगे थे। मेघनाद का यज्ञ फलरूप होता तो उस राक्षस का सहार करने का सामर्थ्य ससार में किसी में भी नहीं होता। यज्ञ जैसी धर्मक्रिया का इस प्रकार घोर परिणाम साधकर ही श्री रामचन्द्रजी ने उसके विध्वंस का आदेश दिया था। क्रम का अंतिम परिणाम ही किसी भी क्रम का धर्मत्व अथवा अधर्मत्व सिद्ध करता है यह संदेश प्रभु रामचन्द्रजी के, यज्ञ संरक्षण और विध्वंस के द्वारा हमें मिलता है।

रामायण कथा का प्रत्येक व्यक्तिगत किसी न किसी गुणावयुग के प्रतीक के रूप में हमें दिखाई देता है। उनमें 'दशमे सम्पद' और आसुरी सम्पद से युक्त दो प्रकार स्पष्ट रूप से प्रकट होते हैं। भगवद्गीता में स्पष्ट कहा है कि—

‘दशमे सम्पद विमोक्षाय निबध्नायासुरी मता।

याने दवी सम्पद्' मोक्ष के लिये, और 'आसुरी सम्पद्' बन्धन के लिए कारणीभूत होती है। भर्हिषि वात्समोकि ने अपनी महान् वाङ्मय कृति में दोनों सम्पदाओं का शाश्वत चित्रण कर विश्व को सदेश दिया है कि 'रामादिपद् वर्तितव्य, न रावणादिपद्' याने राम लक्ष्मण इत्यादि देवी गुण सम्पन्न महामुद्रणों के समान ससार में आचरण करना चाहिए, रावण कुम्भकण इत्यादि आसुरी गुण सम्पन्न महापुरुषों के समान आचरण नहीं करना चाहिए।

आसुरी पक्ष में विभीषण यह एक अपवादोत्पन्न व्यक्तित्व रामायण में मिलता है। रावण का सगा भाई—सहोदर—हाते हुए भी, उसकी विवेकबुद्धि तामसी नहीं थी। उग्र तपश्चर्या के बाद प्रसन्न हुए भगवान् के सम्मुख हाथ जोड़कर वह प्रार्थना करता है कि हे भगवन् मेरा मन सदैव धमनिष्ठ रह किसी महान् स्रष्टा में भी वह धमनिष्ठा से विचलित न हो। युष्मत् सदैव सत्यज्ञान ही प्राप्त हो।' भगवान् ने उसकी कामना पूर्ण की। उसी के प्रभाव से वह अपने वतुमवतुम अथवा वतु समय भाई की राजसभा में निभयता से अपना विरोध उदघोषित करता है। वैसे तो रामचन्द्रजी के अपार सामर्थ्य की कल्पना होने का कारण कुम्भकण, मातृवर्णन जैसे सदस्यों ने भी रावण के पापकर्म का निषेध किया था, किन्तु असत्यपक्ष का त्याग कर सत्यपक्ष को स्वीकार करने का धर्म सम्पूर्ण रावण सभा के सदस्यों में से विभाषण के अतिरिक्त अथ किसी ने व्यक्त नहीं किया था। प्रत्यक्ष सहोदर का पक्ष असत्यपक्ष है यह निश्चय स्वयं प्रथा से लेकर विभीषण श्रीराम के सत्यपक्ष में प्रविष्ट हुए। रावण की कष्ट नीति का एक प्रयोग माननेवाले रामपक्षीय लोग ने विभीषण के पक्ष प्रवेश के बारे में आश्चर्य व्यक्त की थी परन्तु श्री रामचन्द्रजी ने शुद्ध अन्तःकरण से उसे (अपने घोरशत्रु के भाई को) अपना भाई माना और विभीषण ने यह धर्म बन्धुत्व का नाता निरपवाद सभाला। प्रत्यक्ष युद्ध काल में ऐसे कुछ विकट प्रसंग उपस्थित होते हैं कि उस समय अगर विभीषण का सहाय न मिलता तो रामपक्ष की विजय होना असम्भव था। पक्षनिष्ठा और सत्यनिष्ठा के सघर्ष में सह असह विवेक का उत्कृष्ट जीवनादर्श विभीषण के चारित्र्य से हमें रामायण में दिखाई देता है। इस आदर्श विवेकिता के कारण ही परम्परागत प्रातःस्मरण में विभीषण का नामस्मरण भारतभर में होता है।

श्री रामचन्द्रजी के सहकारियों में हनुमान एक अवभूत सहकारी थे जिनके सहकाय बिना सीता की खोज, लक्ष्मण के प्राणों का रक्षण और वानरों की संगठना होना असम्भव था। स्वयं श्री रामचन्द्रजी तो साक्षात् धर्म के प्रतीक थे ही। (रामो विप्रह्वान् धर्म) परन्तु उनका यह दिव्य अनुयायी भी उसी धर्म का अंग याने उत्कट भक्ति का प्रतीक था। प्रतिकूल परिस्थिति में नष्टिक व्रत का पालन करना ऋषिमुनियों को भी असम्भव होता है। परन्तु हनुमानजी ने वह भी योग्यता सिद्ध की थी। अपने परम अध्यक्ष नेता के आदेश का पालन करते हुए वे समुद्रोत्खनन करते हुए लंका में पहुँचे। उनका सारा प्रवास विघ्नमय था। सारे विघ्नों को उड़ाने परास्त किया। किन्तु अपरिचित सीता को उस महानगरी में खोजने के लिए रावण का सारा जनानखाना उन्हें रात के समय ढूँढ़ना पड़ा। अनक सुन्दर स्त्रियों की निद्रावस्था में अन्तर्दृष्टि पड़ी हुई निरखना पड़ा। यह कर्म उनके ब्रह्मचर्यव्रत के सबवा प्रतिकूल था। दूसरा कोई अविवेकी ब्रह्मचारी उनक स्थान में होता तो निद्रित स्त्रियों का मुसकमल निरखने का पालन नहीं करता और स्वाभिमान किये बिना ही वापस लौटता।

हनुमानजी ने हजारों निद्रित स्त्रियों को निरखने के बाद अपना अन्तःप्रेक्षण किया और देखा कि इस धर्म विरुद्ध क्रूर्य से भी मेरा अन्तःकरण यथापूर्व शुद्ध है। जिस अधर्म क्रूर्य से अन्तःकरण निर्विकार रहता है वह वास्तव में अधर्मक्रूर्य नहीं होता, और जिस धर्मक्रूर्य के कारण अन्तःकरण में अहंकार, दप, लोभ, जैसे विकार निर्माण होते हैं वह वास्तव में धर्मक्रूर्य नहीं रहता। अधर्म और अधर्म का महान् विवेक हनुमानजी के जीवन की इस विचित्र घटना से हमें मिलता है। महाभारतकार कहते हैं धर्मस्य तत्त्व निहित

गुहायाम्' याने धर्म का सत्य स्वरूप, गुहा में निहित पदार्थ के समान अगम्य है। महर्षि वाल्मीकिजी ने वह गुहागत धर्म तत्त्व ऐसे अनेक प्रसंगों का चित्रण करते हुए विश्व के सम्मुख रख दिया।

इसी प्रकार का धर्म निषेध, ताटका वध के प्रसंग में बताया जाता है। विश्वामित्र के यज्ञ क्रम का विध्वंस करने का पाप करने वाली ताटका एक स्त्री थी। यज्ञ शास्त्र पर उसका आक्रमण होता है तब विश्वामित्र अपने बालशेखर को उसका वध करने का आदेश देते हैं। रामचन्द्रजी की वाम्यावस्था होते हुए भी ज मसिद्ध क्षत्रियत्व के कारण स्त्री वध करना या न करना इस विषय में सन्देह निर्माण हुआ। उस चार राक्षसी आक्रमण से वे विचलित तो नहीं हुए, पर तु सन्देह के कारण धनुष पर बाण नहीं चलाते थे। उनकी उस सन्देहावस्था में ब्रह्मापि विश्वामित्र के उपदेश द्वारा क्रम अक्रम का विवेक महर्षि वाल्मीकिजी ने समाज को सिखाया।

रावण विभाषण के सम्बन्ध में जिस प्रकार विवेक और अविवेक का स्वरूप दिखाया गया है उसी प्रकार वाली सुग्रीव के सम्बन्ध में भी विवेक अविवेक का स्वरूप दिखाई देता है। उन राक्षस बन्धुओं के समान वे जानर बहुत थे। दोनों महापराक्रमी और आपस में राम लक्ष्मण के समान आत्मीयता रखते थे। वीच में मायावी के साथ वाली का सग्राम पहाड़ी प्रदेश में शुरू हुआ। वीच कास तक वाली वास नहीं आया। उस युद्ध में वाली मरा होगा यह सोचकर मन्त्रिमण्डल ने सुग्रीव से राजसिंहासन पर आरोहण करने की प्रार्थना की। भाई की मृत्यु की कल्पना से व्यथित हुए सुग्रीव ने बड़े कष्ट से सिंहासनारोहण किया और राजकाज सम्हाला। कई दिनों के बाद मायावी राक्षस को परास्त कर विजयी वाली किष्किन्धा में वापस लौटा। सुग्रीव को सिंहासन पर देखकर उसका सारा विवेक समाप्त हो गया। वस्तुस्थिति जानने की क्षमता उसमें नहीं रही। सुग्रीव का निवेदन उसे बनावत सघा। अपने दुर्जय सामर्थ्य से उसने सुग्रीव और उसके हनुमान जाम्बवान आदि अनुयायी वगैरे निर्वासित किया। ऋषि के शाप से त्रिश प्रदश में वाली को प्रवेश करना असम्भव था उस दुर्गम प्रदेश में एक निर्वासित राजा के समान सुग्रीव को वनवासी जीवन बिताना पड़ा। विवेकभ्रष्ट वाली ने भाई को निर्वासित कर पूरा बदला लेने के लिए उसकी पत्नी तारा को अपने अंतर्गुह में प्रविष्ट कर दिया।

सीता की खोज में रामचन्द्रजी का सुग्रीव वाली प्रकरण का पता चला। वाली का सामर्थ्य सुग्रीव से अधिक था। वह सिंहासनाधीश्वर था और जिस रावण ने सीता का अपहरण किया था उसको उसने परास्त किया था। रावण के विरोध में निर्वासित सुग्रीव की अपेक्षा उसके बलवत्तर भाई की मैत्री स्थापन करना और उसके सहाय से रावण को परास्त कर सीता को वापस लाना व्यवहार्य होता। परंतु रामचन्द्रजी के धर्म-अधर्म विवेक में वाली जैसे धर्मभ्रष्ट और विवेकनष्ट राजा से मैत्री करना सम्मत नहीं था। उन्होंने अपने विवेक के अनुसार सुग्रीव से ही सहाय किया और भ्रातृपत्नी का अपहरण करने वाले नीति भ्रष्ट वाली का मुक्ति से सहार किया।

वाली वध में रामचन्द्रजी ने जिस युक्ति का प्रयोग किया उसकी नैतिकता के विषय में आज के विद्वान काफी विवाद करते हैं। इसमें रामचन्द्रजी का जो कुछ दोष दिखाई देता है वह उनके मनुष्यत्व के कारण क्षम्य माना जा सकता है। युद्ध में कभी कभी कष्ट नीति का अवलंब करना ही पड़ता है। न किया तो पराभव और विनाश अटल होता है।

वाली की तुलना में सुग्रीव अधिक समयी और विवेकी अवश्य थे परंतु उनका समय और विवेक भी अतिरिक्त सामर्थ्य के आत्मविश्वास में छूट जाता है। लंका पर आक्रमण करने के लिए रामचन्द्र सुग्रीव आदि प्रधान नेता लंका का निरीक्षण करते थे। उस निरीक्षण में सुग्रीव की आँखें रावण पर पड़ीं। उसका ओघाघेन एकदम फूट पड़ा और वहीं से वह रावण पर क्रुद्ध पड़ा और मारपीट कर वापस आया। पुरात

श्री रामचंद्रजी ने उसके अविनेकपूण पराक्रम की भत्सता की। शत्रु से सघष करते समय शत्रु के गुण-दोष बलाबल का यथाथ विचार कर अत्यंत समय और विवेक से सन्नाह करना चाहिए। केवल मार काट माने युद्ध नहीं। स्वयं रामचंद्रजी ने जब रावण की रणांगण में समरागण में अपने सम्मुख देखा तो वे उसके महनीय व्यक्तित्व की भूरि भूरि प्रशंसा करते हैं। स्त्री विषयक पापवृत्ति न होती तो यह पुलस्त्य ऋषि का पौत्र इन्द्रपद विभूषित करने की योग्यता रखता है ऐसा अपना अभिप्राय भी वे व्यक्त करते हैं। और अंत में उसका वध करने के बाद “मरणात्तानि वराणि” कह कर उसके मृत शरीर को नम्रता से प्रणाम करते हैं। रामचंद्रजी के इस आदर्श आचरण का प्रभाव हिंदुस्तान के इतिहास में कई घटनाओं में मिलता है। पुण्य श्लोक शिवाजी महाराज ने अफगन्तखान का वध करने के बाद उसकी कबर उसकी योग्यता के अनुसार स्वयं बनवाई। उस कलेधर का अनादर नहीं किया कारण ‘मरणात्तानि वराणि’ इस रामवचन का समानतन सकार। यह संस्कार न होने का परिणाम औरंगजेब के व्यक्तित्व में दिखाई देता है। शिवाजी महाराज के पुत्र सम्भाजी की निषण हत्या करने के बाद उस वीर के कलेवर का यथोचित सम्मान नहीं हो सका। इसका कारण ‘मरणात्तानि वराणि’ इस रामायणीय मर्यादा का सकार उस नमाजी बादशाह के अंत करण पर नहीं था।

भारतीय स्त्री जीवन में ‘पातिव्रत्य’ एक महान् जीवन माना गया है। ‘पातिव्रत्य’ अथवा पतिव्रता’ ये ऐसे सङ्कट शब्द हैं जिनके पर्याय शब्द अथ किसी माया में नहीं मिलते। रामायण में सीता का व्यक्तित्व इस महान् जीवन मूल्य का प्रतीक है। स्वयंस्वर के बाद सीता के व्यक्तित्व में जो अनेकविध गुण प्रकट हुए उन सबका मूल है उसका पातिव्रत्य। भट्टदेवा हिनाथ “यह समानतन भारतीय संस्कृति का आदेश सीता ने शत प्रतिशत पालन किया। पतिदेव वनवास के लिए सिद्ध हुए तब सीता ने कहा, मेरे माता पिता ने मुझे वचन स यही पढ़ाया है कि, किसी भी अवस्था में पति का अनुसरण करना चाहिए। उस शिक्षा का मैं आज पालन करूँगी और आपके साथ वनवास के सारे कष्ट आनंद से सहूँगी।” सीता के पातिव्रत्य का दिव्य स्वरूप उसके अपहरण के बाद विरोध रूप से प्रकट होता है। त्रिभुवन विजयी रावण उसका अनुनय करता है और वह महान् पतिव्रता उसका घोर तिरस्कार तथा अपमान सहन करती है। अपने पातिव्रत्य के दिव्य तेज से रावण का भस्मसात् करने का सामर्थ्य रखते हुए भी वह नितांत समय से उसका विनियोग नहीं करती। क्योंकि उससे पतिदेव के पराक्रम का अनादर सिद्ध होता। रावण से वह साफ कहती है कि, इन्द्र के ब्याघात से और साक्षात् मृत्यु के जबड़ से तू बच सकगा परन्तु महावीर रामचंद्र के ब्याघात से तू नहीं बच सकगा। राम की शरण जाने से ही तेरा कल्याण है।” रावण जब परमवीर का इतना घोर अनादर और तिरस्कार करने का ध्य सारे ससार में सीता के अतिरिक्त किसी ने नहीं दिखाया था। वह श्रष्ट ध्य उसे पातिव्रत्य के कारण प्राप्त हुआ था। एक पतिव्रता असह्य अवस्था में भी जितना आत्मबल प्राप्त करती है इसका दशन वाल्मीकिजी ने सीता के व्यक्तित्व में दिखाया है।

सीता को अपन पातिव्रत्य के दिव्य तेज की परीक्षा स्वयं पतिदेव के समक्ष देनी पड़ी थी। रावण वध के बाद नुस्नात होकर सीता आह्वानित अंत करण से राम के दर्शन की आती है। मन में वह सोचती थी कि वे नितांत स्नेह से मेरा स्वीकार करेंगे। पर तु वसा नहीं हुआ। धीरोदास राम सीता से कहते हैं “मुझे तुझसे कोई प्रयोजन नहीं। राक्षस संहार से मेरा मतव्य पूरा हुआ है। रावण के स्पर्श से और उसकी पाप दष्टि से दूषित होने के कारण मैं तूरा स्वीकार नहीं कर सकता।” अपने पति के इस प्रतिवेध का प्रत्युत्तर सीता ने अग्निदि य करके दिया। साक्षात् अग्नि देव ने उसके निष्कलक पातिव्रत्य का प्रमाण दिया। धर्मनिष्ठ पति द्वारा निर्वासित होने के बाद भी दूसरे वनवास में सीता की पति-भक्ति में लेश मात्र अंतर नहीं पड़ा। उस पति विरहित वनवास काल में वह पति के कल्याण की ही देवताओं से प्राथना

करती रही क्योंकि वह जानती थी कि केवल कठोर राजधर्म के पालन के लिए ही पति ने मेरा त्याग किया है। उनके अंतःकरण में मेरा स्थान अविचल है। अतः मैं, 'हे भू माता! कायेन वाचा मनसा अग्रे मैंने राम की ही आराधना की होगी तो तू मेरा स्वीकार कर' ऐसे धीरोदात्त उदगार निकालते हुए वह भूमि में अपनी माता की गोद में विलीन हो जाती है। सीता की महनीयता वर्णन करने के लिए इस सप्ताह में दूसरा कोई उपमान नहीं। महाकवि भवभूति कहते हैं—“सीता इत्येव अलम्”।

राम की पादुका सिंहासन पर रखकर, उपयाग शून्य वृत्ति से राज्य शासन करने वाला भरत, राम की सेवा में वनवास के प्रदीप्त काल खण्ड में अनिमेष जाग्रत रहने वाला लक्ष्मण और, राम का विभोग सहन न होने के कारण अपने काय क्षेत्र से अयोध्या में वापस आने की इच्छा करने वाला शत्रुघ्न ये सारे एकांतिक और आत्यंतिक बहु प्रेम के प्रतीक रामायण में मिलते हैं। पारिवारिक और सामाजिक एकता या एकात्मता निर्माण होने के लिए रामायण में प्रदर्शित यह निष्काम निमग्न भ्रातृप्रेम का आदर्श समाज के व्यक्ति-व्यक्ति के अंतःकरण में दब मूल होने की अत्यंत आवश्यकता है। रामराज्य की चरिताम्यता धनधाय समृद्धि में जितनी है उससे बढ़कर, रघुवंश के इन चार कुल-पुत्रों के सात्विक सम्बन्ध में भी जो एकात्मता दिखाई देती है, उसी में है। भाषा धर्म, पथ, मतभेदों के कारण परस्पर विभक्त होने वाले आधुनिक भारतीय समाज में एकता या एकात्मता निर्माण करने के लिए यह आदर्श अविचल रहना चाहिए।

वाल्मीकीय रामायण के केवल विहंगावलोकन से हमें जो कुछ जीवन मूल्य दिखाई देते हैं उससे सहस्रगुणित अधिक जीवनमूल्य उसके मूलग्राही अध्ययन से मिल सकते हैं। उन सबका बड़ा संस्कार व्यक्ति के अंतःकरण पर होने के लिए रामकथा रूपा स्वर्णाय सुधा की निरंतर वर्षा इस राष्ट्र में हाती रहे यही परमात्मा से प्रार्थना है। ●

और इतना कहने के बाद गेटे ने 'अभिज्ञान शाकुन्तल' संस्कृत नाटक की पद्धति पर अपने प्रसिद्ध काव्य 'फाउस्ट' की प्रस्तावना को बदल दिया था।

कालिदास सम्भवतया विश्व में अकेले ऐसे कवि हैं, जिन्हें अल्पशिक्षित, बहुशिक्षित, जानकार, कम जानकार या न जानने वाले किसी न किसी प्रकार से जानते हैं। कालिदास के कालविचार, उनके जन्म स्थल कैशोर त्रीडास्थली आदि के सम्बन्ध में अनेक मत विमत हैं। यद्यपि ये प्रश्न उन लोगों के लिये निम्न जलघत् सरल हो सकते हैं जिनके जीवन का एकमात्र ध्येय कालिदास सेवन और कालिदास काव्यानुशीलन है। इतर लोगों ने अपने-अपने पूर्वस्वीकृत और सीमित दृष्टिकोण से इन दोनों विषयों पर विचार किया है, और ये सभी दृष्टिकोण अभी तक वाद-विवाद में उलझे हुए हैं। परन्तु महाकवि के सम्बन्ध में एक बात जो निर्विवाद है वह है उनकी अप्रतिम काव्य प्रतिभा, सन्तुलित सौन्दर्य दृष्टि और उत्कृष्ट काव्य-सृष्टि। कालिदास की दृष्टि में कवि का कर्तव्य उसको उजागर करना है जो छिपा हुआ है। काव्य, अतर्गत सौन्दर्य का बहिर्गत करता है। प्रौढ वय के उपरान्त वाल्मीकि के मुख से जब प्रथम श्लोक फूटा तो उन्होंने कहा था, 'इस पक्षी के लिये शोक करते हुए मेरे मुख से क्या निकल गया?' प्रथम विचार में काव्य का बाह्यरूप ही उनके ध्यान में आया। पादबद्धोष्मरसम तन्मूलयसमन्वित" कविता चरणों में बघी हो, प्रत्येक चरण में समान अक्षर हो, और उन्हें तन्त्री के साथ छय पुँवक गाया जा सके।

वाल्मीकि रामायण के अनुसार इस प्रथम काव्य के निर्माण में कुछ ही काल बाद ब्रह्मा आकर उपस्थित हो गये। उन्होंने वाल्मीकि की नवोत्पन्न काव्य शक्ति को देख कर कहा कि, मर्ग ही इच्छा से सरस्वती में तुम पर यह कृपा की है। अतः तुम रामचरित का वर्णन करो। राम धर्मरत्ना और लोक में गुणवान हैं। अतः नारद से जैसा तुमने सुना है वैसा राम और वैदेही दोनों का चरित तुम कहो।

रहस्य च प्रकाश च यदवृत्त तस्य धीमतः।

वैदेह्याश्चैव यदवृत्त प्रकाश यदि वा रहः॥

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जो कुछ रहस्य में है और जो कुछ प्रकाश में है, उन दोनों को तुम कहो।

यहाँ ध्यान देने योग्य बात है कि ब्रह्मा ने वाल्मीकि से राम और वैदेही समान रूप से दोनों के 'रहस्य' और 'प्रकाश' के वृत्त को कहने की बात कही है (वृत्त कथय)। फिर आगे उन्होंने कहा "रामकथा के बारे में अभी तक जो विदित अथवा अविदित है, वह सब तुम जान साने और इस काम में तुम्हारी बाणी कभी झूठी नहीं होगी।" अतएव तुम निश्चित होकर 'रामकथा' का निर्माण करो। इस प्रकार लौकिक सङ्कलित साहित्य के उदगम स्थल में ही साहित्य की व्याख्या स्पष्ट हो गयी। साहित्य का उद्देश्य है जो अतर्निहित है, रहस्य है उसके सौन्दर्य को शान्त-अथ बढ़ करके उदघाटित करना। उसका प्रयोजन है लोक कल्याण लोकाभ्युदय गुणों का आदर, जो राम की कथा के चुनाव से ही स्पष्ट हो जाता है।

ब्रह्मा के चले जाने के बाद वाल्मीकि के शिष्यों ने बार बार ॥ नीबद्ध उस आदि श्लोक का गायन किया। और उसने 'अनु माहरण' (बार बार आवृत्ति) से पक्षी वय से उत्पन्न ऋषि का अतर्निहित शोक श्लोक का मार्ग लेकर बाहर आ गया। 'सोऽनुव्यहरणादभूय शोक श्लोकस्त्वमागत'।

कालिदास ने अपने समस्त काव्य कर्म में और रघुवंश के प्रारम्भ में स्पष्ट शब्दों में वाल्मीकि को अपना गुप्त स्वीकार किया है। 'अथवा वृत्तागारे वशेऽस्मिन् पूर्वसूरिभि'—पूर्वसूरिभि में बहुवचन का प्रयोग उनका वाल्मीकि के प्रति विशेष आदर और आस्था प्रकट करता है। रघुवंश के १४वें सर्ग में जब वन में विसर्जित रुदन करती हुई सीता के सन्निकट ऋषि वाल्मीकि आते हैं उस समय भी कालिदास ने इन शब्दों ॥ उनका परिचय दिया था

‘तामस्यमच्छद् रुदितानुसारी कवि कुशेष्माहरणाय यात ।
निपादविढाण्डजदशनिोत्थ श्लोकस्त्वमापद्यत यस्य श्लोक ।’

—रघू० XIV—७०

उपरोक्त उद्धरण से ज्ञात होता है कि कालिदास के मन पर श्रद्धा की सबसे गहरी छवि बही थी, निपाद द्वारा बीधे गये पक्षी को देख कर जिसका हृदयगत श्लोक श्लोक के रूप में बहिर्गत हो गया था । वात्मीकि की अन्य साहित्य-सम्बन्धी अहताओं का उल्लेख कालिदास ने नहीं किया है ।

अतएव काव्य सौन्दर्य के बारे में उनकी भी दृष्टि वात्मीकि के समान है । जो आवृत है उसे अनावृत करना, जो रहस्य है उसे उद्घाटित करना, जो अनाघ्रात है उसे घ्राण सुलभ बनाना जो अनास्वादित है उसे स्वादयाम्य बना देना । संक्षेप में वही काव्य हृदयग्राही होता है जो वस्तुस्थितियों के भीतर छिपे तालिस्म को बोधगम्य एवं हृद्य बना देता है । कालिदास के काव्य में बहिरंग अंतरंग को सक्रिय और प्रकाशमान बनाता है । इस गुण के कारण उनकी कृतियों में भूत और अभूत का भेद मिट गया है । जो अस्तनिहित है वह भी बाह्य के समान इन्द्रियगम्य होकर सुग्राह्य हो गया है । उनकी कृतियों के मूल-पात्र जितनी सुस्पष्टता और सुन्दरता से आँखों के सामने घूमते हैं, अभूत पात्र अवचेतन सवेदनाएँ उतनी ही मूल्यता से जाग्रत होकर ओता या प्रेक्षक के मन आकाश में प्रत्यक्षीभूत होते हैं । अतः विश्व-साहित्य के इतिहास में अभी तक कालिदास जैसा दूसरा नमूना उदित नहीं हुआ है इतना निर्विवाद कहा जा सकता है ।

कतिपय उदाहरण इस प्रकार हैं ।

प्रम के कल्पनाजय आस्वाद में अवचेतन की अनुभूति का बड़ी कुशलता से कवियों में परिवर्तित किया गया है

अकम्पयन कुमुमिता सहृदयशास्त्रा
विस्तारयन् परभृतस्य वचांसि दिक्षु ।
बायुर्विवाति हृदयानि हरत्रराणा
नीहारपातविगमात् सुभगो वसन्ते ॥

—श्रुतुसहृद VI—२२

और

इदममूलभवस्तुप्राधानादुनिवार
प्रथममपि मतो मे पवबाण िणोति ।
किमुत मलयवातो मीलितापाण्डुवध—
मुपवनसहकारदन्तिष्वकुरेषु ॥

—विक्रमोवगीयम् II—६

और जब कामना से अत्यन्त उत्प्रेक अग्निमित्र को सूचना मिलती है कि यड़ी पास में ही मलिन वस्त्र पहने मण्डगतहृदया मालविका भी उपस्थित है, तो सगता है प्यासे को न केवल जल, परन्तु अभिलाषा को उत्तेजित करने वाली मदिरा मिल गयी है । कालिदास की शब्द योजना देखिये

त्वदुपलभ्य समीपगता प्रिया
हृदयमुच्छ्वसित मम विक्षलम ।
तद्वृत्ता पयिकस्य पिपासत
सरितमारसितादिव सारसात ।

—मालविका० III—६

अपनी शब्द योजना और द्रुतविलम्बित छंद के माध्यम से यहाँ कालिदास ने लगता है किसी पराश्रित से अवचेतन की चेतन तक और चेतन से पुन उसकी शब्द तक की ध्वनि यात्रा का पूरा कर लिया है। क्योंकि इन छंदों का प्रभाव मन और आत्मा से नहीं गहरे, बहुत भीतर जाकर पड़ता है, वह स्थान जो भाषा की पहुँच से बाहर है। योग्य घरीर चित्रितमक जानता है कि प्रत्येक आवेग मनावग से कौन सी शक्ति से रसधारण होता है, उसी प्रकार कुशल बचि जानता है कि चेतना के कौन से आवेग से ध्वनि के किस अधर का सम्बन्ध है, क्योंकि भाषा कर्मकारों ने आरम्भ ही कुछ ऐसे शब्द बना दिए हैं जो इनकी योजना करते हैं। जैसे सीत्कार, नकार, आकार आदि।

कालिदास की माय सात काव्य कृतियों के पण्डितों और अधिकृत विद्वानों द्वारा किये गये अनेक अध्ययन और टीकाएँ उपलब्ध हैं। इन टीकाओं में शब्दों का अभिधा, छंद, व्याकरण और कहीं कहीं कोपादि का विश्लेषण निर्यस्त किया गया है। यह बताने में भी पर्याप्त साज और परिश्रम किया गया है कि महाकवि के काव्या और नाटकों में कहीं और किस प्रकार काव्य एवं नाट्य शास्त्रों में लक्षण प्रयोग के अनुशासनों का निर्वाह हुआ है। फलतः एक प्रकार से यह उनके काव्य का बहिरंग परिष्करण मात्र है, वह भी प्रचलित परिपाटी के अनुसार एक एक श्लोक की अपने में सम्पूर्ण गान कर विभाजित अवस्था में खण्ड खण्ड लेकर। इस प्रक्रिया में नाटकों में श्लोकों के बीच बीच में जो गद्यांश आये हैं उनकी ओर ध्यान बहुत कम जा पाया है। सम्पूर्ण ग्रन्थ, उसकी योजना अथवा कथ्य पर शिष्टम दृष्टि से अवलोकन तो नहीं ही हो सक्ता है। विभिन्न काल विषयों में काव्य का श्रोता के मन पर क्या प्रभाव पड़ता है काव्य से वह क्या ग्रहण कर पाता है इसकी ओर तो ध्यान बहुत कम गया है। इस स्थिति के लिये हम टीकाकारों को भी दोष नहीं दे सकते क्योंकि टीकाकार हो अथवा आलोचक वह अपने समय की परिधि के भीतर ही बचसकते हैं, उसे अपने समय की आवश्यकताओं की ही पूर्ति करनी होती है। उदाहरण के लिये ऐसा प्रतीत होता है कि कालांतर में तेरहवीं-बीसवीं शताब्दी ईस्वी तक पहुँचते पहुँचते विद्वानों में कालिदास को पढ़ने की परम्परा ही लुप्तप्राय हो गयी थी। उसके पुनरुज्जीवन का एक बड़ा प्रयास १४वीं शताब्दी ईस्वी के उत्तरार्ध में जहाँ मल्लिनाथ मूरि द्वारा किया गया, जिन्होंने कालिदास काव्यों की टीका के प्रारम्भ में कहा—

भारती कालिदासस्य दुर्ब्याप्याविपमूर्च्छिता।

एषा सजीवनी टीका तामद्योजीवयिष्यति॥

लोगों ने दुर्ब्याप्या रूपी लाछन लगा कर उसके विषय से कालिदास की कृतियों को मृतप्राय कर दिया है। मेरी यह सजीवनी टीका उह फिर से जीवित करेगी। ऐसी स्थिति में सवसाधारण को सरल टीका पद्धति से कृतियों को समझाना उचित ही था।

दूसरी ओर अधिकांश टीकाकार संस्कृत और बहुत सम्भव है प्राकृत के भी प्रकाण्ड पण्डित थे। व्याकरण कोष और लक्षण ग्रन्थ उन्हें कण्ठस्थ थे। साथ ही साथ वे अपने विद्या संस्कारों के कारण किसी न किसी दशन की धारा में जुड़े हुए थे। उदाहरण के लिये १८वीं शताब्दी ईस्वी में उड़ीसा के पण्डित नरहरि ने मेघदूत पर अपनी 'ब्रह्मप्रकाशिका' टीका में यह सिद्ध करने की कोशिश की थी कि यह पूरा काव्य विरही यक्ष का वर्षा काल के मेघ से सम्बन्ध न होकर पुरी के तैलता और उनके आराध्य श्री जगन्नाथ की रथयात्रा का वर्णन है। नरहरि पण्डित ने मेघदूत के एक भाग से उड़ीसा की लोककथाओं का एक राजा इन्द्रधनुन द्वारा जगन्नाथ मंदिर के निर्माण का भी अर्थ निकाला है और अंत में श्री जगन्नाथ द्वारा अपने शिष्य इन्द्रधनुन को उपदेश भी दिलवाया है। इसमें सन्देह नहीं कि इस प्रकार के अलंकार अर्थों की कल्पना संस्कृत भाषा की ध्वनिगत प्रकृति और व्याकरण सरचना के कारण ही सम्भव हो सकी है।

किसी अन्य भाषा के साथ बलपूर्वक ऐसा कर पाना सम्भव नहीं है। दूसरी ओर इससे टीकाकार के अगाध भाषा विषयक पाण्डित्य और मानव मन की गहराइयों से अपरिचित अतिशय मानसिक सरलता का भी परिचय मिलता है।

प्राचीन यूनानी के आलोचक संस्कृत और प्राकृतों के अतिरिक्त संसार की अन्य भाषाओं के नये साहित्य से अपरिचित थे, अतएव उनमें व्यापक आलोचनात्मक दृष्टि का विकास नहीं हो पाया है। आलोच्य कृति में नाट्य और काव्य के शास्त्रीय लक्षणों का कैसे और कहा तक पालन हुआ है, इस ओर उनकी दृष्टि अधिक थी। नयी से अधिक उनका ध्यान कैसे पर था। अतएव किसी नाटक अथवा कृति में किसी विशेष पात्र का समावेश क्यों हुआ, शकुन्तला-नाटक के प्रवेशक दृश्य में दुष्यन्त हरिण का ही पीछा क्यों करता है (वह शिकार करने निकला है, सामने वन-वृषभ, व्याघ्र या शूकर भी हो सकता है) इस प्रकार के प्रश्नों ने उनके मनों को उद्धेलित नहीं किया। कालिदास के अप्रगण्य टीकाकार मल्लिनाथ हेमचन्द्र, राघव भट्ट ये सब सत और विद्वान् थे, इनका जीवन अपनी विद्या और पुस्तकों तक ही सीमित था। गुरु के वाक्यों को पलायन प्राप्त प्रमाण मानते थे। निर्वर्तितमूलक दशम से प्रभावित, अपेक्षाकृत जटिलताओं से मुक्त सरल समाज में, जीते हुए अपने छोटे से परिवार में संतुष्ट थे अपना अध्ययन काय चलाते थे। आज की तरह पग पग पर इनका मन संवेद्यग्रस्त नहीं होता था। न ही इन्हें अनेक प्रकार की मानसिक या सामाजिक विभीषिकाओं और विसंगतियों का सामना करना पड़ता था। फलस्वरूप वे कालिदास और अन्य कवियों की भी काव्य कृतियों को नयी दृष्टि से नहीं देख पाये।

प्राचीन टीकाओं के उल्लेख के बाद, पिछले सौ डेढ़ सौ वर्षों में पश्चिमी और पश्चिम से प्रभावित, तथाकथित आधुनिक दृष्टिवाले कतिपय देशी और विदेशी विश्वविद्यालयी प्रबन्धों में महाकवि के प्रति माया नहीं हो पाया है। पश्चिम की 'क्रिटिकल (तुलनात्मक)' पद्धति जहाँ कृति की सम्पूर्णता और उसके समूचे परिवेश को उसके दशकाल से सम्बद्ध करके देखती है वहाँ वह आलोचक से गम्भीर अध्ययन और भारतीय और पश्चिमी दृष्टि की गहरी समीक्षापरक सूझबूझ की भी मांग करती है। कम से कम आलोचक को भारतीय दशम की मूल धाराओं को तो जानना ही चाहिये और पश्चिमी हवा के झोंका से उसका यह विश्वास खण्डित नहीं होना चाहिये कि समस्त विश्व में एक ही आस्था निवास करती है, और पीढ़ी से लेकर पवत तक विश्व की समूची सचेदना आपस में जुड़ी हुई है और एक दूसरे को प्रभावित करती है। उपरोक्त आकाशवाणी के अभाव में, दुर्भाग्यवश महाकवि के ये नवीन अध्ययन सन्तुष्टि दृष्टिकोण, सीमित परिवेश और आलोचक की कल्पना की उड़ान से रस अलंकार, शैली, कथावस्तु, शिल्प, भाषा सौष्ठव चरित्र-चित्रण आदि पुरानी पिछीपिछी परिपाटियों के भीतर ही सिमट कर रह जाते हैं। इसका एक कारण सस्कृताध्ययन की ह्रासो-मूखी प्रवृत्ति और स्कूल और कालेज के विद्यार्थियों के लिये इस प्रकार के प्रबन्धों का लिखा जाना भी है। गुरुदत्त रवी द्रमाथ, अरविन्द घोष हजारी प्रसाद द्विवेदी और उमाशंकर जोशी जैसे कवि मनीषियों के कालिदास सम्बन्धी विचार इन सबसे हटकर हैं, क्योंकि इन्होंने कालिदास को कवि ही नहीं 'विकुलगुरु' की दृष्टि से देखा है, और उनकी सज्जना के रस में ये आपाद मस्तक डूबे हैं।

मानव मन के नीचे, चेतन-तत्त्व के अवर में जो अवचेतन विद्यमान रहता है, जिसकी अदृश्य प्रेरणा से मानस स्फुरित और क्रियाशील दिखाई देता है, उसकी ओर कालिदास का ये सम्बन्ध में पूर्वोक्त प्राचीन और नवीन दोनों आलोचकों की दृष्टि नहीं गयी है। यद्यपि 'याय चक्षेपिक और भीमासा दर्शनो यो उपस्थापनाओ में इन रहस्यों को खोलने की कुंजी मिल सकती है, और इसमें संदेह नहीं कि कालिदास इन सभी शास्त्रों के प्रकाण्ड पण्डित थे इसीलिये उनकी कृतियाँ जितना अपने बाह्यपरिवेश से जुड़ी हैं उतना ही और कहीं कहीं उससे भी अधिक वे मनुष्य के अन्तःकरण और उसके अवचेतन से सम्बन्धित हैं। कालिदास के

वाक्य का उद्देश्य ही मनुष्य के अन्त और बाह्य सौंदर्य का चित्रण था। स्वयंलोक से नीचे उतरते समय वायु के परिवह माप से पृथ्वी की शोभा देखते हुए नाटक में पहली बार दुष्पत अपनी अनेक अन्तरात्मा और बाह्य इन्द्रियों से प्रसन्न हुआ था। 'भातले, अब खलु सवाह्या त करणा मया' अन्तरात्मा प्रतीति।¹

कालिदास सात्विक सौंदर्य के कवि हैं। मानव मन के यथाथ व दृश्यमान प्रकृति के सौंदर्य से मण्डित वरन की अपूर्व क्षमता उनमें है। मन की अतल गहराइयों का उद्धाने सुन्दरता के उद्घोष उपकरणों से सजाया, जिनकी भूमिका उन्हें प्रकृति के दृश्यमान तत्वा में दिखाई देती थी। ऐसा लगता है कि कालिदास की सृष्टि में अवचेतन कभी सोता नहीं, वह निरन्तर जागता रहता है, विश्व के शुभ के लिये। जैसे कि 'कुमारसम्भव' से मदन-दहन प्रसंग में किया गया है। पावती के मन के भीतर अवचेतन में जो सुप्त कामना थी शिव ने उसी को दग्ध किया था, और यह सारा बहुचर्चा नाटक अँखों के सामने अभिनोद हुआ था। पावती को वैदिक कामना के भरमोक्ष हो जाने के बाद ही तपस्या द्वारा उसे सात्विक प्रेम की प्राप्ति हुई थी।²

भौतिकालोत्तर भारत में बौद्ध धर्म के पतन के बाद, कालिदास का समय सत्य और सौन्दर्य के इन्द्रिय-जय समभोग का था। जब मनुष्य अपने समस्त अस्तित्व से सौंदर्य की अनुभूति उसके उपभोग के लिये उद्यत, उत्सुक और सक्षम था। उनसे पहले बौद्ध धर्म ने प्रकृति और उसकी महिमा को स्वीकार तो किया था, परन्तु उनकी निवृत्तिमार्गी दृष्टि ने उन्हें उसका उपभोग नहीं करने दिया। प्रकृति और उसके आकर्षण को जानते हुए उन्हें सिद्धांततः उसका त्याग करना पड़ा। तत्पश्चात् उस आकर्षण से वे भी नहीं छूट पाये।³ कालिदास जानते थे कि यह पृथ्वी समयित और संकुटियुक्त उपभोग के लिये है त्याग के लिये नहीं। उनके काव्यों और नाटकों में पृथ्वी और स्वर्ग दोनों की यात्रा करवाई गई है, शकुन्तला और उर्वशी जैसी नायिकाओं में पृथ्वी और स्वर्ग का मिलन भी दिखाया गया है। उनके पात्रों में जहाँ अग्निवर्ण और अग्निमित्र जैसे निन्ता त भौतिकवादी राजा हैं वहाँ दुष्पत और पुष्करवा जैसे धीरोदात्त नायक भी हैं जो पृथ्वी पर रहते हुए भी स्वर्ग की यात्रा करते हैं वहाँ क सुख भोगत हैं। परन्तु स्वर्ग का देख लेने के बाद भी कालिदास की दृष्टि में यह पृथ्वी ही मनुष्य के रहने के लिये उपयुक्त स्थान है। इस पृथ्वी का सौन्दर्य पृथ्वी से दूर जाकर ही दिखाई देता है। स्वर्ग से नीचे उतरते हुए कवि को मानो च द्रवत स देखी गयी पृथ्वी अत्यन्त उदार और मोहभरी लगती है।

दूर से ऐसा लगता है मानो पृथ्वी ऊपर उछलते हुए पवनों के शिखरों से नीचे चिसलती हुई आ रही है, वृक्ष अपनी पत्तों से भरी छतरी को अपने तनों के छीम ही ऊपर आ जाने के कारण, छोड़ते हुए स दिखाई पड़ते हैं, नदियों की दूर से दिखाई देने वाली क्षीणता नष्ट हो गयी है, निरुद्ध आ जाने पर वे अब विस्तार पा गयी हैं, मुझे ऐसा लगता है मानो किसी (अभौतिक शक्ति) द्वारा ऊपर फेंकी गयी यह सुबन मण्डली मेरे पास आ गयी है।⁴

स्वर्ग से उतरते दुष्पत की पृथ्वी की मोहिनी ध्वनि की अनुभूति पर कालिदास को एक ही दिग्दर्शनी है 'अहो, उदारदमणीया पृथ्वी'।

अवचेतन की सबदानाओं का प्रयाग कालिदास ने कई प्रकार से किया है। वहाँ उनका साक्षात्कार निदधान है जसा कि आगे के उदाहरणों से स्पष्ट होगा। वहीं प्राकृतिक जीवन जन्तुओं में उपस्थित अवचेतन नाटक के पात्रों के रूप में सम्मिलित होकर उत्सव का वातावरण उत्पन्न करता है, कहीं वह आनेवाले अग्नि की आधिका से अपनी मूर्धन्यायी अथवा इणित मात्र से पात्रों का आने वाली विपद् की सूचना देता है वहाँ वह पात्र के दुःख में समदुःखभागी होकर राता और विनाश करता है कहीं वह स्वयं ही नाटक का एक पात्र बनकर दण्ड का सम्मुख मंच पर उतर आता है और अनुपस्थित पात्रों की गूढ़ मनोगत भावनाओं का सुसर

एव सौन्दर्य बोधगम्य इ गित कराता है। प्रत्येक दशा में प्रकृति का यह विराट अवचेतन छाया के समान, जीवन को उसके साथ भेलता हुआ, सकटों से उसे बचाता हुआ भविष्य से सचेत कराता हुआ, मनुष्य का साथी बना रहता है।

सबप्रथम, उदाहरण के लिये शाकुंतल नाटक का एक विश्व प्रसिद्ध प्रसंग लें। घटना बहुत साधारण है, जिससे कि सभी साहित्य प्रेमी परिचित होंगे। थोड़ी ही दूर चलने के बाद पहले एक म शकुंतला की 'भ्रमर बाघा' का प्रसंग आता है।

कण्व ऋषि के आश्रम में तीनों बन-क्याएँ उपवन के लता वृक्षों को पानी दे रही हैं। दुष्यंत आश्रम में प्रवेश कर चुका है। वह मृगया के लिये हरिण पर बाण छोड़ने की तैयारी कर ही रहा था कि आश्रम वासियों ने 'आश्रममृगोऽयं न हन्तव्यो न हतव्यः।' कह कर हरिण को बचा लिया, और इस प्रकार अनायास ही राजा का ध्यान मृगया कम से हटा कर नाटक की मुख्य कायस्थली आश्रम भूमि की ओर आकर्षित किया। सूत्रधार पहले ही यह चुका है कि नदी के शीघ्र वन में उसका मन इतना रमा कि वह यह भी भूल गया कि उसे मच पर कौन सा नाटक प्रस्तुत करना है। जिस प्रकार गीत में वर्णित जीवन के मय से परिपूर्ण युवतियों के कर्णों से लटकते हुए शिरीष कुमुदों के केसर के अग्रभाग को ईपद ईपद चूमते हुए भ्रमरों के मधुर स्वर को सुनकर सूत्रधार अपना नाट्य प्रयोग कम भूल गया, उसी प्रकार राजा दुष्यंत भी बाण गिरने के मय से (शरपतनभयात्) बेग से दौड़ते हुए मृग से आकर्षित होकर अपना राजकम और अततोत्पत्ता मृगया का उद्देश्य भी भूल गया। कवि ने बड़ी कुशलता से यहाँ हरिण में शकुंतला के अवचेतन की सूक्ष्म प्रतीति कराई है। प्रथम जीवन के उन्माद में भूमती शकुंतला अभी आनेवाली घटनाओं से उत्पन्न होने वाले भय और आतंक को नहीं समझेगी, परन्तु उसके अवचेतन ने अपनी पराचतना से उसे भाप लिया है और वह शिकारी से त्रस्त हरिण के समान अथवा उसके उपादान में भागा जा रहा है।

वज्रानस ऋषियों के आमन्त्रण के बाद राजा आश्रम में प्रवेश करता है। अचानक उसे उपवन के लता वृक्षों को पानी देती हुई तीनों बन-क्याएँ दिखाई पड़ती हैं। उनके अपूर्व सौंदर्य को देख कर राजा चकित रह जाता है। ऐसा सरल स्वाभाविक सौंदर्य तो राजधानी में उसने पहले कभी नहीं देखा,

शुद्धांतदुलभमिदं वपुःस्थमवासिनो जनस्य।

हरीकृता खलु गुणस्थानलता वनलताभिः॥'

इतनी प्रकृति हचिरा क्याएँ तो उसके अपने निवास में भी नहीं थी। और तत्काल राजा की सुंदरता को देखने की सौंदर्यलोभी वृत्ति जाग्रत हो जाती है। वज्रानसों द्वारा उसे पहले ही ज्ञात हो चुका है कि आश्रम के मुखिया कण्व आश्रम में अनुपस्थित हैं। कुछ देर पहले ही वे शकुंतला पर भवित्य सत्कार का भार डालकर, उसके आनेवाले अमंगल का शमन करने बाहर गये हुए हैं। राजा चतुर है। लोक व्यवहार जानता है। उसे अनुमान करने में देर नहीं लगती कि इन्हीं क्याओं में एक शकुंतला भी होगी।¹ और वह उन्हें छिप कर देखने का निश्चय करना है। 'यावदिमा छायामाश्रित्य प्रतिपालयामि।'

राजा के मन में चौर है। क्याओं के सौंदर्य को देखकर वह छिप कर उस सौंदर्य का आस्वादन करना चाहता है। खुल कर सामने आकर निर्विकार भाव से उसका निरीक्षण, निवर्णन नहीं कर सकता। यद्यपि आश्रम रक्षक और राजा होने के कारण वह आसानी से ऐसा कर सकता था। परन्तु वह ऐसा नहीं करता, क्योंकि उसका अंतःकरण भीतर का भाव, पवित्र नहीं है।²

राजा की उपस्थिति से अनभिज्ञ तीनों क्याएँ आपस में हसती बोलती हास परिहासमय वातावरण में वृक्षों को पानी दे रही हैं। क्याओं के परस्पर वार्तालाप से राजा को यह जानने में देर नहीं

लगती कि तीनों में से कौन सी शकुंतला है। और वह उसके अव्याजमनोहर वपु को बड़े इतमोमान से पेड़ के पीछे छिप कर देखने का निश्चय करता है 'भवतु। पादपा तद्विह एव विस्मय तावदना पर्यायि।

राजा ने ऐसा करते ही शकुंतला अपने भीतर काम भावना का अव्यक्त उद्दीपन अनुभव करना लगती है। उसे लगता है उसकी चोली किस गयी है, और वह अनुसूया से उसे ढीला करने को कहती है। वाचाल प्रियवदा शकुंतला के उद्गम यौवन पर टिप्पणी करने में नहीं चूकती। उसे लगता है शकुंतला अब अपने यौवन के उफान के प्रति अनजान नहीं है। उधर पेड़ के पीछे छिपे दुष्यंत को शकुंतला के रूप रसास्वादन का एक और मौका मिल जाता है। वह मन ही मन सोचता है 'इयमधिकमनोना वत्कलनापि त'यो।' यह तत्वमी अपने उभरे हुए विस्तृत पयोधरो को वाघने चाल स्थल वत्कल वस्त्र के कारण तो और भी अधिक मनभावनी लग रही है।⁷

यहाँ शकुंतला का अचेतन मानो अपनी अंतरात्मा की सचुट्टि से दुष्यंत के हरादो को भाप लेता है और उसे दुष्यंत से दूर केसर वृक्ष के निम्न गण की सूचना देता है।

शकुंतला कहती है, वायु से हिलती हुई अपनी पल्लवस्वरूपी अगुलिया से यह केसर वृक्ष मुझ अपने निबट्ट गुलाता सा प्रतीत होता है। पहले इसे ही जल से मिचित करूँ।⁸

शकुंतला का थोड़ी देर केसर वृक्ष के सप्रिबट्ट रोक कर प्रियवदा कहती है, "सखी तारे पास जा जाने से यह केसर वृक्ष ऐसा लगता है मानो नाई ललित लता आकर इसका पारव में खड़ी हो गयी हो।" शकुंतला मखी के प्रिय वचनों का धर्मवाद करती है, उधर वक्ष के पीछे छिपा दुष्यंत शकुंतला के कोमल विटपानुकारी तो दय में और भी अधिव उमल्ल हो जाता है। उसकी वासना तीव्रतर हो जाती है। शकुंतला की देहवल्लरी में उसे उपभोगक्षम उपादान दिखाई देने लगत हैं। "इसका अधर कोमल अग्रतुल पत्ते के समान रक्तवर्ण है, दोनों बड़ा बल्लरी शास्त्रांगों के समान मृदु हैं और कुसुमों के स्थान पर विधाता ने इसकी देह में उचित स्थानों पर यौवन के उभारों को भर दिया है।

काश, शकुंतला केसरवृक्ष को छोड़कर आगे नहीं जाती। परंतु कैसे नहीं जाती। दुष्यंत की तीव्र वासना अनागता अनुसूया को प्रेरित करती है, वह कहती है, अरी शकुंतले तू इस आम के पीछे क्यों छुल गयी, जिसका स्वयंवर विवाह तूने वनज्योत्स्ना-लता से कराया था?"

कैसे भूलूंगी? शकुंतला कहती है। वह बड़ा रमणीय समय था जब इन दोनों का मिलाप हुआ था। और अब? अब तो इस वनज्योत्स्ना ने यौवन के नये कुसुम धारण कर लिये हैं, और इस आम में भी चमकीले, नये पत्ते निकल आये हैं जिनके कारण इसका उपभोग किया जा सकता है।⁹

शकुंतला के ये शब्द अनजाने में ही उसके क्रूर भविष्य की सूचना देते हैं। वह स्वयं तबकुसुम यौवना है पास ही कहीं वामना के नये निकलते पत्तों से सदा उपभोगक्षम राजा खड़ा है। वस्तुतः के बाद की गरमी का मौसम है जो सुतश्चिरीत और काम का उद्दीपन करने वाला है।¹⁰ ऐसे में शकुंतला किस प्रकार तटस्थ रह सकती थी? थोड़ी देर वह वनज्योत्स्ना से लिपटे सहकार को देखती खड़ी रहती है फिर जल्दी से आकर उसकी जड़ों में अपना पानी से भरा नसस झुका देती है। यह एक प्रकार से उसका आने वाले आकर्षण के प्रति समर्पण ही है। उसके इस अव्यक्त समर्पण से राजा के मन की प्रसुप्त वामना शृंगार की पहली सीढ़ी चढ़ कर अभिलाषा बन जाती है, और वह कहता है 'तथापि तत्त्वत एव एनान् उपलप्स्य' 'जो भी हो इसके बारे में मैं सही जानकारी प्राप्त करूँगा।¹¹

ठीक इसी समय दुष्यंत की जाग्रत अभिलाषा और का रूप धारण कर शकुंतला को बाधित करती है। शकुंतला सप्रम गदित कहती है, अहो! इस वृक्ष की सूखी जड़ में मेरे द्वारा जल सिंचन किये जाने से यह भीरा चक्राकार उठकर नवमालिका की छोट कर मेरे मुख पर महरा रहा है।

कालिदास ने बड़ी कुशलता से शकुंतला के उपरोक्त बचनों द्वारा दुष्यन्त के विषय में सब कुछ कहला दिया है। दुष्यन्त सहकार वृक्ष है, वह 'केसर' जैसा भोला बधक नहीं है।¹¹ 'सह कारयति मेलयति इति 'सहकार', आम का पेड़ प्रमियों का मिलन कराता है तो स्वयं प्रेमिका के दिना कसे रह सकता है ? सहकार यदि दुष्यन्त है तो वह नवमालिनी के साथ है, विवाहित है, नयी नयी लताओं के प्रति आसक्त होता रहता है। उसी के पाद मूल से उठकर भोला शकुंतला के मुख पर मड़राया है।¹²

मंच पर शकुंतला की भ्रमरबाधा का ज्यो ही आरम्भ होता है, ठीक उसी समय दुष्यन्त का अवचेतन गूजते भीरे में एक हठी दुर्विनीत कामी का प्रतिफलन देखता है। बड़े स्पष्ट शब्दों में वह कह उठता है—

चलापाङ्गा दृष्टि स्पृधसि बहुशो वेपथुमती
रहस्याख्यायीव स्वनसि मृदु कर्णातिक्चर ।
करो न्याधु-वत्या पिबसि रतिसवस्वमघर
धय सत्वा-वेपा मधुकर हवास्त्व खलु कुती ॥

—शकुंतल० I २१]

वेपथु से कापती हुई बालिका की दृष्टि (तुम से बचने के लिये) इधर उधर जाती हुई अत्यन्त चंचल हो उठी है। तुम उस बार बार अनेक प्रवार से छूते हो। कानों के ऊपर धीमे धीमे कुछ इस प्रकार गुंजन करते हो, जस कोई बड़े रहस्य की बात उस से कहना चाहते हो। वह बेचारी दोनों हाथों को धुन रही होती है कि तुम चलापी से उसके निचले अघर का पी लेते हो।¹³ उसका निचला अघर जो रतिसुख की चरम परिणति है।¹⁴ हे भीरे, तुमने जबरदस्ती की और कृत्या हो गये। हम सत्वा वपण में फसे रहे और हार गये।”

किसी अपरिचित द्वारा प्राप्त किसी सुन्दरी युवती की यह बोलती तस्वीर है। अवचेतन द्वारा भीरे में प्रविष्ट होकर राजा ने शकुंतला के पक्ष में अपनी अभिलाषा के प्रथम स्फुरणों को साकार कर लिया है। अपरिचित सुन्दरी बालिका कामना भ्रमर के अग्रिम एवं किञ्चित् भयकारी स्पर्श और गुंजन से प्रस्त हो रही है, परन्तु कामी की प्रज्वलित कृष्णवर्णी कामना उसका पीछा नहीं छोड़ती। महाकवि ने बड़ी कुशलता और सशक्त ढंग से राजा के अतर्निहित अवचेतन को निरावरण करके एक प्रत्यक्ष पात्र के रूप में प्रेक्षकों के सामने साकार खड़ा कर दिया है। ग्रह्या ने वात्मीकी से जो कहा था—“रहस्यं च प्रकाशं च—यद्वृत्तं प्रकाशं यदि वा रह” उस बात को पूरा करने में—अनेकों शताब्दियों बाद—कालिदास पूर्णतया सफल हुए।

मंच पर दुष्यन्त की उपरोक्त उक्ति के बाद शकुंतला नहती है, “न एष धृष्टो विरमति । अयतो गमिष्यामि ।” यह दुष्ट तो पीछा नहीं छोड़ता। मैं ही असग चली जाती हूँ।” कुछ कदम हट कर वह देखती है भीरे ने उसका पीछा नहीं छोड़ा। कममितीष्यागच्छति ? ” ‘अर, यह तो इधर भी आ रहा है।” तब व्यथित होकर वह अपनी सखियों से स्वयं को भीरे के उत्पीड़न से बचाने की याचना करती है। हला। परित्रयेयां माम् अनेक दुर्विनीतेन “दुष्टमधुकरेण अभिभूयमानाम् ।” ‘अरी सखियो, इस दुर्विनीत, दुष्ट मधुलोभी भीरे द्वारा सतायी जाती हुई, अपनी सखी की रक्षा करो ।”

शकुंतला का इतना कहना था कि सखियों को दुष्यन्त का सदा उपस्थित करने का मौका मिल गया। उ होने कहा, ‘हम तुम्हें बचाने वाले कौन हैं ? दुष्यन्त का स्मरण करो। वह यहाँ का राजा है, तपोवन की रक्षा करना उसका कर्त्तव्य है।’ यहाँ दो बातें विचारणीय हैं। पहले शकुंतला ने दुष्ट और दुर्विनीत कह कर दुष्यन्त सम्बन्धी अपन आन वास भविष्य के प्रति एक प्रकार की खना उत्पन्न कर दी है।

दूसरे एक ही अंक के एक ही दृश्य के भीतर सूरिया का व्यवहार बदल गया है। भीतर ही भीतर उन्हें प्रेरणा मिल गयी है कि शकुन्तला की काम भावना भी जाग्रत हो गयी है और वह दुष्यंत को प्रापना को प्रतिकूल दृष्टि से नहीं देखेगी।¹⁵ जो सखिया आरम्भ में उसके प्रत्येक सुख दुःख में शामिल होकर अपने ही शरीर के समान उससे व्यवहार करती थीं, वे ही अब उदासीन भाव से बहती हैं, के आवा परित्रातुम्, "हम तुम्हारी रक्षा करने वाले कौन होते हैं ? तुम्हारा मन हम में दूर जाने वाला है—ता त्रिसक पाप तुम्हारा मन जायेगा, वह चक्रवर्ती राजा है, उधे स त्राण की प्रापना करा।" अवचेतन की चेतनात्मा का वितना स्पष्ट और क्रूर व्यंग्य है।

कुछ आलोचक, निश्चय ही इस प्रसंग में, नाट्यकार की विवशता देखेंगे कि उसे किसी-न किसी महाने से पैद के पीछे छिपे राजा को शकुन्तला के सामने लाना था। नाट्य के इस उद्देश्य की सिद्धि तो अन्य कई उपायों द्वारा हो सकती थी। वैज्ञानिकता में से ही कोई शकुन्तला को सीधे-सीधे अतिथि के आगमन की सूचना दे सकता था। परन्तु उस दशा में बर्षों के नाटक के प्रमुख पात्रों के साथ मन की विवशित कर मंच पर लाकर उपधाटित करने का अवसर न मिलता।

अवचेतन कभी-कभी बर्षों के अलंकारों में उपमानों के चुनाव में भी सक्रिय दिखाई पड़ता है। इमालिये कालिदास के अलंकार विशेष कर उपमा इतने मनोविज्ञानमय जीवन्त और सजीव हैं। उनकी उपमाएँ उस काल और क्षण में पात्र की मनोदशा को बाहर लाकर रख देती हैं। एक ही उदाहरण पर्याप्त होगा।

शकुन्तल नाटक का तीसरा अंक दुष्यंत की कामविद्ध अवस्था से आरम्भ होता है। आश्रम के यज्ञों में अतिथि भाज्य-सामग्री को छूट कर ले जाते वाले पिशितामनों के दमन काय से स्वतंत्र होकर जो समय बचता है, उस समय को बिताना राजा के लिये कठिन हो जाता है। और इसका कारण है उसका आश्रमिक या शकुन्तला पर आसक्ति हो जाना।

‘जाने तपसो वीर सा बाला परवतीति मे विदितम्।

न चा निम्नादिव सनिल निवर्तते मे ततो हृदयम्॥

शाकु०—III—२

‘मैं जानता हूँ कि उसका पिता महान तपस्वी है, वेद बोधे से भी अविनय से वह मुझे शपथ देकर दण्डित करेगा। मैं यह भी जानता हूँ कि वह कया अभी अल्पवयस्का बालिका है, वह परवरा है, अपना वर चुनने का अभी उस अधिकार नहीं है। फिर भी मेरा हृदय मेरा ध्यान उसकी ओर से नहीं हटता, जिस प्रकार नीचे की ओर बहते हुए जल के प्रवाह का मोड़ा नहीं जा सकता।’ जल की निम्नाभिमुखी गति से जहाँ काम की दुर्निवायता का पता चलता है, वही दुष्यंत के काम की निम्नाभिमुखी प्रवृत्ति का भी संकेत मिलता है। बहुत सम्भव है कि किसी पूजक की भी हम स्थल पर ऐसी ही प्रतीति हुई होगी, क्योंकि इस श्लोक की दूसरी पंक्ति का एक पाठांतर भी मिलता है।¹⁶ राघवमठ ने यद्यपि दूसरे पाठ को स्वीकार किया है परन्तु ‘हृदय’ शब्द पर टिप्पणी करते हुए उसे निर्होत्र’ अर्थात् निलज्ज कहा है। कुल मिलाकर दुष्यंत की इस उक्ति से शकुन्तला के प्रति उसकी दुर्निवार भावना की हठीपन और अनोचित्य ध्वनित होता है।

इसी अंक में आगे चल कर जब शकुन्तला अपने हृदय की भावनाओं को सखियों के स्निग्ध आश्रय पर शरणाग्रित कर देती है तो वे उसे दुष्यंत को प्रेम पत्र लिखने की सलाह देती हैं। तेन हि आत्मन उपयासपूर्व चित्तम तावत् क्षिपि ललितपदव घनम्।’ उत्तर में शकुन्तला कहती है सखी मैं भी सोचती हूँ कि ऐसा करूँ। परन्तु वही उसकी ओर से अपमान न मिल, इस विचार से मेरा हृदय कंपता है।¹⁷ परन्तु यदि राजा शकुन्तला पर आसक्ति हो गया है, तो शकुन्तला का राजा में अनिनिवेश उससे कम नहीं है।

उपवन म 'नयन प्रीति' उत्पन्न होने के बाद शकुन्तला के मन पर राजा की आकृति ने उत्तरोत्तर अधिकार किया था। सखियों के पूछने पर पहले ही वाक्य म उसने कहा था "जब से मैंने तपोवन की रक्षा करने वाले उस राजा को देखा है" इतना कह कर वह सज्जा से सिर नीचा कर बैठ गयी थी। फिर भी ऐसा नहीं था कि धार्मिक में रहने के कारण शकुन्तला राजाओं के चरित्र को नहीं जानती थी। राजा सखियों के सामने मालिनी-वीर के निकुंज में प्रकट हो गया है। प्रियवदा ने उससे शकुन्तला की मदना वस्था का निवेदन कर राजा से शकुन्तला पर अनुग्रह करने के उसके प्राणों की रक्षा करने की याचना भी की है। तभी शकुन्तला स्वयं ही राजा की अर्प प्रेमसिखा का जिक्र छेड़ देती है। "हला, किमत पुरविरहपयुः सुवस्थ राजपे उपरोधेन ?" सखी, राजा अन्त पुर म छूरी अपनी रानियों के विरह से व्यथित है। व्यथ म मेरी बात छेड़ कर उसके लिये कठिनाई क्यों उपस्थित करती हो !"

उत्तर में राजा बड़ी भावुकता स शकुन्तला के प्रति अपनी एवनिष्ठ हृदयता का बखान करता है।¹⁸ परन्तु अनन्या उसे इतनी आसानी से छोड़ने वाली नहीं है। वह स्पष्ट शब्दों में पूछती है, 'मित्र ! सुना जाता है कि राजाओं का प्रेम बहुत सी स्त्रिया स होता है ?"

इसके उत्तर म दुष्यंत वही घिसा पिटा उत्तर देता है—"बहुत सी स्त्रियों के होते हुए भी, मैं मुम्हारी सखी को उतना ही महत्व और आदर दूँगा जितना कि अपने द्वारा रक्षा की जाने वाली पृथ्वी को।" पृथ्वी का राज्य राजा के उपभोग की वस्तु है, शकुन्तला भी उसी प्रकार दुष्यंत के उपभोग की वस्तु बनेगी। परन्तु सरलहृदया सखियाँ राजा की बात सत्य मान कर निश्चित हो जाती हैं और किसी बहाने से निकुंज म सोनी का अनेला छोड़ कर चली जाती हैं। शकुन्तला के लिये यह असौम्य दुविधा का अवसर है। उसके शरीर की नामवस्ति राजा की निष्कृता चाहती है परन्तु उसका चेतन मन उसे सचेत करता है कि सम्भवतया यह वाय उचित नहीं है। उसन अपने मन म सोचा है कि सखियों से एक बार फिर बातचीत करेगी। परन्तु राजा तो अधीर हो रहा ह। कई दिनों स धीरे धीरे जलने वाली उसकी कामाभिलाषा अथ अपनी मनोरथ प्रियतमा को विविध म पावर पूण रूप से प्रवर्धित हो गयी ह। सखियों के जाते हा शकुन्तला भयभीत होकर कहती है 'हाथ मैंं ता अकेली असहाय रह गयी।¹⁹ और दुष्यंत तुरन्त मौके का लाभ उठाकर उसके निकट आ जाता है,²⁰ कहता है 'उद्विग्न न होओ मुम्हारी आराधना करने वाला यह व्यक्ति मुम्हारे समीप हो है।" अच्छा विराधाभास है जबकि स्वयं भय हेतु ही भयनिवारण का दावा करे। दुष्यंत के मन म क्या था यह शकुन्तला से छिपा नहीं रह सकता था क्योंकि अगल ही वाक्य में अत्यन्त काव्यमयी भाषा में मालिनीम ने वह उसने मुँह स कहलवा दिया है,

किं गीतले वलमविनादिभिराद्रवासान

सचारयामि नमिनीन्मलसत्तव तै ।

अके निधाय करभोर । ययामुस ते

सवाहयामि चरणावतपपमताम्रौ ॥

उपरोक्त श्लोक म करभोर शब्द द्वारा अभिव्यजित उपमा दुष्यंत की अतर्निहित अभिलाषा की कुंजी है। पानी पर तरते, ठण्डे, कमल के बड़े बड़े पत्तों से वह शकुन्तला के थके अंगों को सुख देने के लिय भोगी भोगी हवा करेगा और इसी बहाने वह उसके अधिक निकट आ जायेगा, फिर धीरे स उसके सुख को बढ़ाते हुए उसके आरक्त चरणों को अपने अंग में रख कर उन पर हाथ फेरेगा। इस स दम म उसे शकुन्तला के लिय एव ही अद्वितीय विशेषण सूझा, करभोर, हाथी के बच्चे की लोल नोमल आकृषक सूँड के समान चिकनी और मुडोल जिसकी जार्य हैं। निश्चय ही दुष्यंत की समस्त अस्मिता उस क्षण शकुन्तला की जपाओं पर ही केन्द्रित थी। यह कालिदास की उपमा का चमत्कार है।

परन्तु अननुभूत यौवना, सुरत व्यापार से अपरिचित शकुन्तला राजा के द्वारा अपने चरणस्पर्श के दूसरे ही अर्थ लेती है। और यह कह कर कि, “सम्माननीय जनो के प्रति मैं चरणस्पर्श कराने जैसे अपराध की भागी नहीं हो सकती।” और वह उठ कर भाग जाती है।

परन्तु यहाँ भी शकुन्तला अपने अवचेतन मन की जाग्रत काम-प्रवृत्तियों के कारण भागने में सफल नहीं हो पाती। ज्योंही वह कमल के पत्ता से बिछे शिलापट्टास्तरण से उठकर चले जाने का उपक्रम करती है, कि दुष्यन्त उसे अचानक कुञ्ज की छाया से तीव्र धातप में जाने से रोकने के बहाने बलपूर्वक धाम लेता है। और अनेक प्रकार के चाटुकारितापूर्ण तर्कों से उसे गा घब विवाह के लिये राजी करने का प्रयत्न करता है। शकुन्तला पर दुष्यन्त की विजय होने ही वांछी है कि उसकी सखिया को लताकुञ्ज की ओर जाती हुई गीतमो दिलाई पढ़ती है। वे तुरन्त चपचाकी को सम्मोहित कर उस अपने प्रिय से विदा लेने के लिये कह कर शकुन्तला को सावधान कर देती हैं। शकुन्तला भी किसी न तत्पूत बुद्धि से सच समझ जाती है कि धार्या गीतमो उसका कुशलयुक्त जानने के लिये उधर ही चली आ रही हैं। एक कुशल प्रसिका के समान वह तत्काल दुष्यन्त से छिप जाने के लिये कहती है, तब विटपा तरिता भव।” तत्पश्चात् सध्या उत्तरती देख गीतमो शकुन्तला को अपने साथ आश्रम में लौट चलने के लिये कहती है। बड़ा ही मार्मिक क्षण है। शकुन्तला का हृदय और शरीर दोनों पूरी शक्ति से दुष्यन्त से सामागम की ओर खिंचे रह रहे हैं। इस आकर्षण की तृप्ति करने वाला नायक जब उसके समीप था, तब तो वह उस अगीनार में कर सकती। और अब जब गुहजनो के सन्निवेश से उस निकटस्थ अभिप्रिय से पश्चात्ताप पूर्वक विलग होना पड़ रहा है, तो वह बिना उस आशा दिलाए, और उसके प्रति अपना भी उत्कट आसक्ति का परिचय दिये नहीं जा सकती। बड़ी ही प्रत्युत्पन्नमतिता से वह लक्षणा का प्रयोग करते हुए सतावलय से कहती है, “लतावलय, तुम्हीं मेरे सत्ताप का हरण कर सकते हो। मैं तुम्हें फिर भी (अनेक बार) सम्पूर्ण परिभोग के लिये आमन्त्रित करती हूँ।”

शकुन्तला का यह एक अकेला वाक्य वक्ष के पीछे छिपे दुष्यन्त के लिये पर्याप्त उरसाहबधक सकेत है। वह जान गया है कि यह कथा अब सखी अथवा गुरुजन किसी की भी परवाह किये बिना मेरे प्रति आत्मसमर्पण कर देगी। और आगे चल कर यही होता है यद्यपि तात्कालिक मंच की मर्यादाओं के कारण इन दृश्यों का प्रत्यक्ष अभिनय नहीं हुआ है, परन्तु पाँचवें अंक के दुष्यन्त-शकुन्तला सम्वाद में उसकी ओर सकेत हैं।

कालिदास के काव्य में ऐसे अनगिनत उदाहरण हैं जहाँ एक छोटी सी उपमा के सहारे अवचेतन सचेत होकर श्रोता और प्रेक्षकों के सामने आया है। शाकुन्तल नाटक के चौथे अंक में प्रकृतिज वक्ष, पल्लव कुसुम, पशु, पक्षी यहाँ तक कि समस्त वनस्थली शकुन्तला के पतिगृह गमन की तयारी में सक्रिय भाग लेते हैं। रघुवक्ष में लक्ष्मण द्वारा वाल्मीकि आश्रम के निकट छोड़ी हुई सीता जब विलाप करती है तो उसके साथ समूचा वन प्रांतर विलाप करता है। और नाचना छोड़ देते हैं, वक्षों से आसू रूपी कुसुम भरने लगते हैं। हिरनिया मुँह में लिये हुए दम्भकवलो को उगल देती हैं, समस्त वन व दन करने लगता है।²¹ शकुन्तला के आश्रम से विदाई के समय भी उपवन की यही श्रवा होती है।

शकुन्तला के दुर्भाग्य को रोकने के लिये उसके निवटवर्ती आश्रम की अवचेतन प्रकृति ने कम से कम तीन बार उसे सावधान करने का प्रयत्न किया।

सर्वप्रथम जिस समय शकुन्तला दुष्यन्त के साथ मालिनी तीर के सतावलय में अकेली है, उसी समय आश्रम का एक हरिण शावक अपनी माँ को ढूँढना हुआ सता कुञ्ज तक आता है। प्रियवदा और अनभूया उसे अपनी बिछुड़ी माँ से मिलाने के बहाने, उस स्थान से चली जाती हैं। आश्रम शावकों के प्रति

शकुंतला का मातृवत् स्नेह था। उसकी परिवर्तित दशा—एक अपरिचित व्यक्ति के साथ उसका विविक्त-
सन होना—उसके लिये अनिष्टकारक था। मृग शावक का मन शकुंतला के लिये व्याकुल हो उठा और
वह उसे दूढ़ता हुआ उसके निकट आया।

दूसरी बार दीर्घापाग नामक मृग शावक दुष्यंत और शकुंतला के निकट पानी पीने की इच्छा से
आया। दोनों प्रेमी पास-पास बैठे थे मृग शावक शकुंतला को दुष्यंत की अविश्वसनीयता का आभास देना
चाहता था। दुष्यंत द्वारा पत्ने के दोने में लाये गये पानी को न पीकर, उसने शकुंतला के हाथ से पानी
पिया। यही विचारणाय है कि मृग शिशु आश्रमवासी था, उसे आश्रम में पानी पीने के सब स्थान पात थे।
पास ही शुभ्रसलिला मालिनी नदी बह रही थी। फिर भी वह यह सब छोड़ कर शकुंतला के पास पानी
पीने क्यों आया? निश्चय ही वह उसके अनागत अनिष्ट की पूर्वछाया से व्याकुल था और अपने स्नेहीजन
को सावधान करना चाहता था। शकुंतला ने स्नेहवश उसकी आँखों के सौंदर्य को देखते हुए अपने पौष्प
पुत्र मृग शावक का नाम दीर्घापाग रखा था। यह मृग शावक भी शकुंतला के ही समान मातृहीन था।
हिरन के बच्चे की भाँति उसे जल में डाले समय मर गयी थी, और मेनका ने जल के बाद ही अपनी पुत्री को
त्याग दिया था। अतएव मृगशिशु शकुंतला का सहोदर भाई और अब 'पुत्रकृतक' गोद लिया बालक बन
गया था। परंतु 'दीर्घापाग' के एक दूसरे अर्थ भी हैं। वह जो बहुत दूर तक देखता है, दूरदर्शी। मृग
होकर भी उसकी दृष्टि मदनप्रसता शकुंतला से अधिक दूर तक देख सकती थी। अन्तिम समय में जब
शकुंतला अधुवैष में आश्रम से जान लगी, तो उसे लगा कि पीछे से कोई मेरा वस्त्र खींच रहा है। उसकी
गति रुक हो गयी और उसने पिता कण्व से पूछा, यह कौन है जो मेरा वस्त्र खींच रहा है? उत्तर में
कण्व के शब्द बड़े हृदयस्पर्शी हैं—

जिसके मुँह में कुश के काटो के आ जाने के कारण बने व्रण में तुमने घाव अच्छा करने वाला
इगुदो के बीजों का तेल लगाया था और फिर जिसे तुमने अपने हाथ से हरी हरी नरम घास की मूँठें
सिलाकर बड़ा किया था वही तुम्हारा गोद लिया बेटा, मृगसौना अब तुम्हारी राह नहीं छोड़ रहा है।²²

परंतु शकुंतला का भवितव्य बड़ा प्रबल है। वह दीर्घापाग का इगित नहीं समझती। 'क्यों
तू मुझ सहवास परिस्थिति की अनुसरण करता है।' अब तो मैं तुम्हें छोड़ कर जा रही हूँ अब तब
कण्व ही तेरी चिंता करेंगे। लौट जा वत्स! लौट जा।

इस प्रकार पग पग पर अनेक रूपों में कवि ने मानव और चर अचर प्रकृति के भी गहनतर मन
को अपनी कृतियों में प्रत्यक्ष कर दिखाया है। विषय की सीमा को दखते हुए यहाँ प्रमुखतया शकुंतला-
नाटक के आधार पर ही विवेचना हो सकी है।

साधारण मनुष्य और मूक प्रकृति के अवचेतन के सीमित व्यापारों के विपरीत निकालदर्शी श्रद्धियों
का मन अधिक व्यापक और शक्तिशाली है वह उन्हें बहुत दूर की ओर सही सूचनाएँ देता है। महामुनि
कण्व बहुत पहले से ही अपनी पापिता का या के अमंगल को जानते थे, और दुष्यंत के आश्रम में प्रकट होने
से पहले ही उसकी शांति के लिये सोमतीर्थ की यात्रा पर निकल पड़े थे। उन्हें यह भी ज्ञात था कि
शकुंतला दुष्यंत का ही वरण करेगी अतएव उन्होंने उसी को सकल्प में रख कर सब अनुष्ठान किये थे।²³

भारतीय का य-कर्म का ध्येय ही सौंदर्य का रसास्वादन है। इन्द्रियों के स्तर पर जो सौंदर्य है
बुद्धि के स्तर पर पहुँच कर वही सुख (Aesthetic) बन जाता है। कालिदास ने सवेदना के सूक्ष्म
प्रदेशों से अवचेतन के सौंदर्य को स्पर्शक्षम, उपभोगक्षम बनाया। उहने इन सब प्ररनों का सटीक उत्तर
दिया 'सौंदर्य को यदि पिया जा सकता तो कसा लगता?' 'सौंदर्य को यदि छुआ जा सकता तो कसा
लगता?' 'सौंदर्य को यदि जिह्वा पर रखा जा सकता तो कसा लगता?' उहोंने मनुष्य की पूरी अस्मिता

से सौंदर्य को उपभोगक्षम बनाया है। और इसके लिये उन्हें मानव मन के ललामभूत रस शृंगार के सब सोपानों की यात्रा करनी पड़ी है। काम, मदन, ममय, समर, अभिलाषा, अभिनिवेश, अनुराग, प्राप्ति, प्रवृत्ति, प्रणय, मनोरथ, इच्छा, रति, इन सब भावों अनुभावों की सहायता से वे हमें मनुष्यमात्र के उस पावन सम्बन्ध तक ले गये हैं जिसे प्रेम कहते हैं और जिसका सम्बन्ध आत्मा से होता है, जो शरीर की बदलती दशाओं से प्रभावित नहीं होता। जिसकी हलकी सी अनुभूति दुष्पुत्र को तब हुई थी जब उसने शापवश शकुन्तला का विस्मरण कर दिया था, और भीतर ही भीतर उसकी अतः आत्मा उसे अनुत्ताप से विकल कर रही थी—

“रम्याणि वीक्ष्य निशम्य मधुरावच सन्धान”

—शाकु०—V—२

‘सुन्दर वस्तुओं को देखकर, मधुर शब्दों को सुन कर, सब सुखों के रहते हुए भी मन में जो एक प्रकार की व्याकुलता उत्पन्न होती है, वह क्या है?’ निश्चय ही यह वह स्थिति है जब अनजाने में मनुष्य अपने जन्म जन्मांतर के स्नेह-सम्बन्धों का स्मरण करता है।”

आचार्य हजारीप्रसाद ने इस श्लोक पर टिप्पणी करते हुए कहा है “मनुष्य अनेक योनियों में घूमता हुआ दुर्लभ मानव जन्म पाता है। उसकी आत्मा पर अनेक भाव जमे रहते हैं। सभी भाव हर समय स्मृति पथ पर नहीं उतरते। परन्तु सौंदर्य का साक्षात्कार कभी कभी किसी पुरानी स्मृति को उभार देता है। नैयायिकों की भाषा में इसे ‘प्रमृष्टतत्ताक’ स्मृति कहा जायेगा—अर्थात् जिसमें स वस्तुओं की विशिष्ट चेतना पुँछ गयी हो। पुराने लोग ‘प्रमृष्टतत्ताक’ स्मृति के नीचे अतल गाम्भीर्य में वासना की स्थिति मानते हैं। आज की भाषा में इसे अवचेतन मन कहा जायेगा।”¹

अवचेतन की गहराइयों से प्रेम की ऊँचाई तक कालिदास ने अपनी अदभुत कविवर्यवृत्ति के स्वर्णिम तन्तुओं से सौंदर्य के ऐसे ससार बुने हैं, जिनमें विचरण कर हम अपनी यकी आत्मा को आज भी क्षण भर विश्राम तो दे ही सकते हैं।

1 शाकु०—VII—छठे श्लोक के बाद की पंक्ति

2 देखें, कुमारसम्भव V—२

3 देखें मेघदूत, पूर्व मेघ, २५

4 शाकु०—VII—८

5 बैखानस से अपना निश्चय वह पहले ही कह चुका है भवतु। तामेव द्रक्ष्यामि” इसके बाद कहे हुए शब्द भी उसकी अतः भावनाओं को प्रकट करते पाते होते हैं। ‘सा खलु विदितभक्ति मा महर्षे कथयिष्यति।’—वह मेरी भक्ति को जान जाने के बाद महर्षि को उसकी सूचना दे देगी। भक्ति किसके प्रति? महर्षि के प्रति भक्ति अथवा शकुन्तला के प्रति आसक्ति?

6 राजा के पहले से ही सामने आकर बातें करने में कोई अवरोध नहीं था, क्योंकि आश्रम में स्त्री और पुरुष दोनों रहते थे। वह केवल महिनाओं का आश्रम नहीं था।

7 स्मरण रहे यह वही राजा है जो आगे चल कर परिणतगर्भा शकुन्तला को अपने राजदरबार में आया दस कर रहता है ‘वह अवगुण्ठन कारण नियो हुए (इनके साथ) कौन नारी है, जिसके शरीर का

लावण्य अच्छी तरह से दिखाई न देकर भी दिखाई दे रहा है।" और प्रतिहारी के यह कहने पर कि, देव, मुझे भी थोड़ा हल्का हो रहा है। मैं भी समझ नहीं पा रही हूँ कि यह कौन है। परन्तु इसकी आकृति तो दर्शनीय है ही।" उत्तर में राजा कहता है, भवतु। अनिवर्णनीय परबलनम।" ठीक है पराई औरतो को नहीं दखना चाहिये !'

8 यहाँ एक बात द्रष्टव्य है सहकार का विवाह नवमालिका सत्ता से हुआ है। नवमालिका ने स्वयं सहकार को अपना पति चुना है। शकुन्तला को यह स्वयंवर विवाह बहुत अच्छा लगा। स्नेह से उसने नवमालिका का नाम 'वनज्योत्स्ना' रख दिया। 'स्वया कृतनामधेया वनज्योत्स्नेति वनमालिका।' यह दुष्यंत को तीव्र वासना और शकुन्तला का अदृष्ट ही था जो उसे सहकार और नवमालिका के जोड़े की ओर खींच रहा था।

9 देखें—शकुन्तलार I ३

10 इस वाक्य का यह भी अर्थ हो सकता है, जो भी हो मैं इसे सर्वत्र प्राप्त करके रहूँगा।'

11 कालिदास के समय से दो हजार वर्ष बाद हमलोग सहकार अथवा आम के वक्ष की विशेषताएँ तो जानते हैं, परन्तु 'केसर' वक्ष कसा होता था, उसके चरित्र की कसी छवि बबि के मन में थी यह इस समय 'केसर' वक्ष का ठीक ठीक पहचाने बिना नहना संभव नहीं है। सस्कृत साहित्य में 'केसर' बकुल को भी कहते हैं। यदि यह ठीक है तो बकुल आजकल का मौलिथी (मौलसिरी) है, जो एक स्वस्थपुरुष वक्ष है। पूरा बढ़ कर ७० फुट तक ऊँचा जाता है, और छाटे छोटे अत्यंत सुगंधित फूल देता है।

12 इस दृश्य से यह भी ध्वनि निवसती है कि वक्ष की जब सूखी थी। उस पर नवमालिका बल्लरी पहले से लिपटी हुई थी वृक्ष जवला सहकार और नवमालिका दोनों कामदेव के पंचवाणों में सम्मिलित हैं इसलिये इनकी जब से उठा भौंरा उत्कट एवं अवारणीय मदनच्छा का प्रतीक है। सूखी जब वाला वक्ष दुष्यंत है लोककाय और प्रजापरिपालन में व्यस्त। नवमालिका उसके अंतःपुर की रमणियाँ हैं। यह सब कुछ साधारण एवं अश्वास के कारण पुराना पड़ गया है, इसलिये नवमालिका से लिपटे रहने पर भी राजा की कामना सुप्त है। परन्तु बाध्यम कथाओं के मध्य नवप्रफुल्ल यौवना शकुन्तला को देखकर उसकी पूर्वाभ्यासवश अपरिचित कथा से रति सुख प्राप्त करने की कामना अवचेतन में जाग्रत हो जाती है। शकुन्तला को देखना ही राजा की कामना की जब में जल सिंचन है, जिसके कारण जब में सोया उसकी कामना का भौंरा अनायास जाग पड़ता है।

13 कालिदास ने पीने का अर्थ देने वाली धातु ($\sqrt{\text{पा}}$) का प्रयोग पूण रूप से आत्मसात करने के अर्थ में किया है।

14 दुष्यंत को शकुन्तला के निचले अङ्ग से बहुत मोह था। कालिदास के कतिपय गम्भीर विद्वानों ने इस विषय पर विस्तृत शोध प्रबंध प्रस्तुत किये हैं।

15 यही शकुन्तला तीसरे अंक तक पहुँचते पहुँचते मदन वदना को न सह सकने का कारण कमल के पत्रों पर नक्षत्रि हों से साहित्य का प्रथम प्रेम पत्र लिखगी—

तव न जाने हृदय मम पुनः कामो निवापि रात्रावपि ।

निषण्ण ! तपति बलीयस्त्वपि वल्लभनोरथा यज्ञानि ॥'

—शाकु० III १३

16 दूसरा पाठ है—'अलमस्मि ततो हृदय तयापि नेद निवस्य यितुम्' शरीरस्थ इच्छा की दुर्निवारता के लिये कालिदास ने अयत्र भी निम्नाभिमुख जल' के बिम्ब का प्रयोग किया है। देखें कुमार संभव V—५, अतएव इस पर पहला ही पाठ अधिक साक्ष्यक जान पड़ता है।

Indian Culture in Puranas

Dr Sushil Ray

The meaning of the term *Purana* is generally speaking an old story or old history. It is a scripture composed by Vyasdeva and others. There are many a tale in *Puranas* which inspire us, educate us and give us a new meaning of our life and existence. *Purana* is a sort of history no doubt, but history itself is that which actually occurred. But *Purana* says that which should have occurred.

Many thoughts of sages which were translated into words and sayings for the welfare of mankind have passed through the ages as companion of human being and have taken place in many a *Purana*. These are of two kinds — 1 *Mahapurana* and 2 *Upapurana*. *Mahapurana* is real and *Upapurana* is imaginary they say.

There are 18 *Mahapuranas* namely Brahma Padma Vishnu Shiva Bhagavata Narada Markandeya Agni Bhavishya Brahmavivarta Linga Varaha Skanda Vamana, Kurma Matsya, Garuda Brahmanda.

The extra *puranas* beyond these eighteen are called *Upapurana* in which fall *Nrisingha Kalika* etc.

Though history and *purana* are not the same thing still it so happened that the meanings of the two mingled together and both became synonyms in Sanskrit literature. It was often said that mere stories and historical incidents were so mixed that they became *purana*. Even Vyasdeva himself did not hesitate to mention his own creation *Mahabharata* as *purana*. *Purana* is celestial and history is earthly this is however the real difference between them.

It seems that *purana* came into being because of some social happenings. The influence of Buddhism became so acute that the influence of Brahmanism was on the wane. At that time the necessity of *purana* was felt because the protagonists of Hinduism tried to revive their own religion with the help of the followers of Brahmanism.

It is said that the original *purana* was composed by Vyasdeva. But with the increase of population the Aryans began to settle in different parts of the country and they began to form different groups thus they were divided and went to different regions. Due to the regional influences the cultural outlook and mode of living and behaviour also differed. As everything was thus transformed the tales of *puranas* had to be altered and made suitable to the climatic and mental atmosphere of different regions. Thus the whole *purana* had to be re made and re written.

Generally every *purana* is divided into five sections or topics called *Panchalakshanas* viz 1 Primary creation, 2 Secondary creation, 3 Geneology of gods and patriarchs, 4 Reign of Manus, 5 History of the solar and lunar dynasties.

On a cursory glance at the five topics it becomes absolutely clear that they are not related to the earthly affairs Sun, Moon, Gods and Creation are what their minds are loaded with

This gives us a clear idea that *Purana* is absolutely different from History History may repeat itself but *purana* absolutely never repeats it stays

In the opinion of Brahmayavarta *Purana* five topics mentioned are applicable to only *Upapuranas* In the 18 *mahapuranas* there must be ten topics, i.e. in place of *Panchalakshana* there should be *Dasalakshana* in *mahapurana*

The 18 *mahapuranas* are divided into three earthly qualities, namely *Sattva*, *Rajas* and *Tamas*

The *puranas* which eulogise Vishnu are *Padma*, *Vishnu*, *Bhagavata*, *Narada*, *Varaha*, *Garuda*, these fall under *Sattva*

Those which praise Brahma are *Brahma*, *Markandeya*, *Bhavishya*, *Brahmayavarta*, *Vamana*, *Brahmanda* These fall under *Rajas*

Those which praise Shiva are *Shiva*, *Agni Linga*, *Kurma*, *Matsya* They fall under *Tamas*

Of all *puranas* the *Bhagavata purana* is the best from the literary point of view

To realise what the vastness of *purana* is one example, we think, will suffice — *Agni purana* consists of 16 000 stanzas described in 383 chapters

Other 17 *mahapuranas* also have equal number of stanzas and chapters and they deal with what the Gods and Goddesses desired the mankind to behave like

Indian philosophy has a distinct place in the philosophies of the world It is a remarkable thing for mankind As such it is said that though the Indian people may be illiterate but they are not uneducated The education to the Indian people has gone through the *Puranic* or *mythological* thoughts imbibed within by *Jatras*, *Kathakutas* They can, by these, know who *Indra* is, or what *Urvashi* did, they can learn also what is evil and what is good The characters in the *Jatra* plays give the audience an idea how to win the hearts of the people and what makes a man cruel

Mythological tales can be read from different parts of the world The western mythology is not so vast as the Indian one It is said that if all the *mythological* tales of the West are knit together, then the collection will cover only one tenth of the Indian *mythological* texts

There is also a difference between the European and the Indian *puranic* tales The western *mythological* tales have no connection with the present day society or literature of the land These tales are regarded as merely old fables But our *mythological* tales are vibrant with life force, these tales have a link with the present with day to day affairs Our religion, our social structure, our mode of activities find their intimate association with those of the past As if, this is an eternal bond between the past and the present That is why the Indian *purana* is a living thing to us It is old but it is not fossilized Gods and goddesses depicted in those tales are not regarded as being of a remote region they are regarded as our near ones, our neighbours We love our *Puranas* for this reason In them we find the human beings, gods, Sages, *Yakshas*, *Apsaras*, *Gandharvas*, *Kinnaras* etc We find them all like

human beings They behave in the same way as men do they love and hate in the same way as we do Rabindranath Tagore said we make the gods our dear ones, and also make our dear ones— gods—

Devata ke priya kari priyake devata

Many characters which were depicted in the Vedas for the first time, traversed through the Ramayana and the Mahabharata and took shelter in the Puranas In this process the characters show us that some transformation has taken place in them Varuna Indra, Rudra Aswini Surya, Agni of the Vedas are not the same as in the Mahabharata age In the Puranic age they have again taken a new turn and new tone Innumerable instances may be given about the transformation of the characters let us cite a few of them We will find the same spirit in them but in a new vein as though, they are we may say, old wine in new bottle —

Indra According to the Rigveda Indra is the supreme god He occupies the first place amongst the gods He is the super warrior and is the strongest among gods

But *purana* says Brahma Vishnu and Maheshwar are the three super gods and Indra is under their control

Be that as it may but Indra remains Indra he has not been belittled by any fable,

Urvashi Nah Mata Nah Kanya Naha Badhu Sundari Rupasi

— Thus said poet Rabindranath Tagore This celestial body Urvashi according to Veda, was born through the thigh of Narayana

But *purana* says, Cupid created Urvashi through the thigh of celestial body

How she was born is not our concern The thing is that she was born Long ago was she born But she is still young beautiful and loved by us all She is, as if of our age

Urvashi is passing through the ages but her own age remains the same She is Ananta Yauvana Arjuna Pururava and others fell in love with her it is said But what is not said but felt by us all is that we the earthly creatures have fallen in love with her Urvashi is a virgin lady She is not a mother nor a daughter It is the saying of the Mahabharata and of Rigveda But *Purana* says that Urvashi conceived and from her womb was born *Mitra* In Rigveda we find references about Mitra-varuna Mitra is god of the light and Varuna is that of the darkness

Though the Puranas say that Urvashi became a mother but who the father was of that child *Mitra* is not yet known to us Puranas have not clarified it so far We are not at all eager to know this as we like to think of Urvashi as a virgin lady

There are many such anecdotes in Vedas and Puranas which do not tally

Pururava says the Mahabharata was in love with Urvashi Vishnupurana says Pururava had a son named Ayu the son of Ayu was Raji Raji was a great warrior With the help of Raji the Gods could win a battle Raji's condition for the help was to give *Indratia* (the power prestige and position of Indra) to Raji This was granted and Indra, therefore had to come to Raji to offer him prayers and regard him as his superior

The versions of Rigveda or those of the Mahabharata differ in many cases about some characters The puranic versions may also differ from them But we find versions

of different puranas also vary *Ruchi* is a character of the Mahabharata He is stated there to be a son of Vishvamitra, again it is stated that she is a daughter of Nahusha, A male becomes a female in different versions Markandeya Purana says *Ruchi* ■ male, he married the daughter of Pramlocha named Mahini and gave birth to a son named Rouchya But *Vayu Purana* says *Ruchi* was the wife of *Sun*

We find the versions of the Vedic age and those of the Puranic age about the characters differ Let us take the case of *Brihaspati* In *Rigveda* some mantras say that he has been bracketted with Indra as a God But in the puranic age *Brihaspati* has become only a sage

There are innumerable such instances where the Gods of the Mahabharata have become earthly creatures—though with some divine influence which cannot be found in human beings

About *Yama* purana says he is the son of *Sangya* from out of her womb being fathered by *Sun* But wife *Sangya* found it impossible to tolerate the rays of her husband (*Sun*) she left behind *Chhaya* (Shadow) with her husband and fled away But when *Yama* found that *Chhaya* does not look after the children properly he killed *Chhaya*

In *Rigveda* the name of *Yama* has been referred to a number of times *Yama* is there the main being amongst the pious deads And, it is said there, he was the first to die a death He lived on a tree along with the gods He was the companion of the gods but he himself has never been regarded a God *Yama* is a king He is a companion of our dead fathers and forefathers When *Yami* proposed to marry *Yama*, he rejected the offer and advised her not to go against the moral order

What is not social and what is not moral has never been supported in the puranas The preachings of the Veda are regarded as absolute truth And it is said in puranas that the Puranic literature has been regarded as the very soul of the Vedas

Atma Purana Vedanam

Vedavannishchalam Manye Puranasatha Dwijottama

Veda Pratisthita Sarve Purane Natra Samshayah

(Skanda Purana 2/90)

Puranas are the essence of the Vedas— is the claim of the Naradiya Purana 61 9 100
Sarva Vedartha Sarani Purananeeti Bhupate

The importance of the Puranas was deemed to be even greater than that of the Vedas by some sections of the people (*Vayu Purana* 1, 200 1)

The subjects which puranas should cover are adequately stated in the *Vayu Purana*

Sargasca Pratisargasca Vangsho Manvantaram ca

Vansanucaritang ceti Puranam Pancalakshanam

(the descriptions of creation and Destructions famine and pestilence the description of different kingly dynasties and details of the people of the dynasty must or should be included in the Puranas)

The conception of many people is that the tales of the puranas are like fairy tales, they are not real they are unbelievable and they are exaggerated

There are many opinions about Puranas. The late Devadatta Bhandarkar said that the history of mediæval India has been incorporated in the Puranas. But A. B. Keith experienced his suspicion about the historic truth of the Puranas.

But V. A. Smith has proved that the history of the Andhraraja as described in the Matsya Purana is absolutely true.

F. E. Pargiter has opined that the historical values of the Puranas are more than that of the Vedas. Prof. L. D. Barnett agreed to this idea.

But it is difficult to believe all that is said in the Puranas. There are many *inconsistencies* in them. In Puranas, Shakyas are merely a person, Siddhartha is a king and Pradyot became king after Bimbisara. As such Puranas should not be termed as true history. In recent times thorough research was done by R. C. Hazra. He says that what we call *history* now a days, no such thing was there in olden India. Therefore the kingly dynasties depicted in the six old puranas, namely Vayu, Brahmanda, Markandeya, Vishnu, Matsya and Bhagvata do not tally with what we find in other not so old puranas.

In his *Ancient Indian Historical Tradition*, F. E. Pargiter has said, Ancient India has bequeathed to us no historical works. History is one weak spot in Indian Literature. It is, in fact, non-existent. The total lack of historical sense is so characteristic that the whole course of Sanskrit literature is darkened by the shadow of this defect, suffering as it does from an entire absence of exact chronology.

The lack of historical sense, it is said, was a special characteristic of the brahmins. The Vedic texts claim historians are not books of historical purpose, nor do they deal with history.

The lack of historical sense failed to compose genuine history, incorrect stories and fables therefore cropped in.

It is mainly the mistakes and absurdities that have discredited the Puranas.

They, however, give us history as handed down in tradition by men whose business it was to preserve the past.

In puranas, specially in Bhavishya Purana, we find many ideas about worship of Gods and Goddesses. We may know the definition about Hell and also the number of them, also we may know what Heaven is. The position of Women, their duties towards the husband, are also narrated there. About Temple Architecture, we may have many an idea of the ancient days—the surroundings of the Temple, aim of building the Temple, types of Temples are all narrated there in details.

We should not therefore ignore Puranas as old and outdated. They are capable of giving us guidance in many walks of our life.

Purana is mingled with the cultural tradition of India. The aesthetic sense that we have earned through the ages has been very aptly recorded in the Puranas.

Historical details have perhaps been not maintained in the puranas. The mind of man is definitely the mind of man. History may occur in different ages in different fashions. But the mind of man remains the same. Of all creatures of the world, man is regarded as the super being because man possesses *Mind*. It is man who is the possessor of the mental power, therefore.

This unique power has given man to adjust himself to the circumstances of different times. Ancient literature, scripture, religious thoughts, social habits all have traversed through the time bringing many a change. But the mind of man has remained unaltered.

Puranas have given us this belief that we are here now, we shall not be here to morrow. But all the to morrows together make a future. Puranas come from the past, conquer the present and go on to the future. It is a living thought for all ages.

Vayu Purana says

*Puraneshveshy bahavo dharmaste virupatah
Raginam cha viraginam jatnam brahmacharinam
Grihasthanam vanasthanam strishudranam visheshatam
Brahmanakshatriyavaisyanyam ye sa sankartatayan*

(104 11 12)

(In these puranas many kinds of ways of life or 'dharma's are narrated for the worldly, the otherworldly, mendicants, celebrants, house holders, recluse, specially for women, Shudras, Brahmins, Kshatriyas, Vaishyas, and also for mixed classes)

The idea of incarnation is the basis of *Saguna* worship in the Puranas. The *Avatara* come to the earth and destroy evil. In the Bhagavata Purana it is stated

*Nrinan nishkreyasaritha ya vyaktibbhagavato nripa
Avyajas, aprameyas, a nurgunas, a gunatmanah*

(10 26,14)

(God who is eternal, undemonstratable, beyond all proofs yet full of all attributes expresses himself through incarnation to show the way of emancipation of all human beings)

The puranas also preach charity, particularly alms in the form of feeding the poor. Brahma Purana says— *Sarveshameva Dananamannam Shreshthamudaritham* (218 10) which means In charity the best is to give food.

The Puranas also extoll the virtue of love, non violence, equality of human beings. In the *Matsya Purana* it is stressed that all human beings whether they belong to the lowest caste like a scavenger, if they love God they are worth worshipping. The original verse is

*Pulkasah svapacho vapi ye chanya mlechha jatayah
Te pi vandya mahabhaga haripadaika sevakah*

The puranas are a compendium of commonsense and popular science. There are references to veterinary science, medicine, testing jewels, architecture, character reading by seeing the face or anatomy (*Samudrika Vidya*), archery and so on. There are also some science fictions. In *Markandeya Purana* (61 8.20) there is a reference to a kind of ointment which when applied would give to the walker the power of walking a thousand miles. A Brahmin got this power and he went up on the Himalayas. But the sunrays melted the snow and this ointment was washed off. So he could not

climb There is another interesting power referred to in *Skanda* and *Padma Puranas* whereby a person can change his or her form as desired So the wife of a demon named *Madanika* and another demon *Mahishasura* and king *Dharmamurti* could get themselves in different sizes and features

In *Markandeya purana* there is a *Vidya* (power) by which one can know the secrets of the enemy's weapons It is very good for defence There is also a power whereby men could understand the languages of birds and insects It was given by *Vibhavarī* to *Svarochisha Manu* It is described in *Markandeya* and *Matsya Puranas* There are many such arts like knowing what is under earth the art of hypnotising men (by women, as in *Agni Purana* *Smṛta* the daughter of *Yama* tamed *Atiputra Masha*) There is an art whereby a curved thing could be made straight an old thing could become young or new a stale thing fresh (*Shantanu* knew this in *Bhagavata Purana* 9.21.11)

The Puranas also have great literary flavour their language does not strictly follow grammatical rules of *Panini* we give here some beautiful similes and metaphors used in various Puranas

*Yaina hu pathukah kaschichchayamashritya tishthati
Vishramya cha punarcachhed tadvad Bhuta samagamah*

(*Padma Purana* 5.18.138)

(Just as a traveller rests for a while under a shady tree and walks on so human beings come together for a while a brief span in this world)

Particles of sand are a favourite simile in Puranas In *Bhagavata purana* (6.15.3) it is observed that as sand particles in a river flow forcefully onwards and other particles take their place so are the meetings and partings of human beings In *Padma purana* it is stated in 6.8.14 that as sand borrows heat from the Sun in the noon this sand is hotter and more intolerable than the sunrays

In *Vishnu Purana* it is said in 5.6.38 In rainy season lightning flashes but it cannot stay longer So is the friendship of civil servants In rainy season rivers are flooded and they start flowing in the wrong direction An arrogant person who gets New rich is just like the river in spate There is the description of a cosmic *Varaha* (Boar) in *Matsya purana* (247.62.63) beginning with

*Veda pado yupa danshtrah kratu dantashchut—mukhah
Agni jihva darbhaloma brahmashursho mahatapan*

(247.61.69)

(Four Vedas are the four feet of this Boar, the sacrificial Pillar is his jaw the sharp instrument his teeth, selection is his mouth Fire is his tongue the grass is hair Brahma is head day and night the two eyes Vedangas the ornaments the food thrown in the fire is his nostrils, the ladder his trunk and the utterings of *Sama* mantrams is the roaring of this Boar)

If we take all the Puranas into account the style of *Bhagavata purana* is most poetic and interesting It combines in it the philosophy of Vedanta and the description of the dalliance of Gopis with Sri Krishna In the *Bhagavata Purana* the descriptions

of beauty are unsurpassed Even the description of that Krishna who is most beautiful in three worlds is given in such apt and striking lines

*Tribhuvanakamanam tamalavarṇam ravikaragauravarambaram dadhane
Vapuralaka kulavrittanabham Vijayasakhe raturastu me anavadya*

(1933)

(His charm is known in three worlds His complexion is dark His apparel is as crystal white and fine as sun-rays His face is covered with hair wafted by breezes He is the friend of Arjuna let my devotion be in him)

Some Puranas are tales influenced by the styles of Kalidasa and Banabhatta also In Padma Purana the story of Shakuntala is bound on Kalidasa's play In Shiva Purana the detailed description of the marriage of Shiva and Parvati is based on Kumara Sambhava Shiva approaches Parvati in the guise of a Brahmacharya, and starts contrasting her with himself in Shiva Purana (Rudra No 27)

*Chandanam cha vadyange chutabhasma shivasya cha
Kva dukulam vadyamvai shunkaram kva gajalingam*

(You have sandal paste on your body on Shiva's body there are ashes from pyre You are wearing fine silken dress, in Shankara there is a rough elephant skin Had he had wealth, he would not have roamed naked His seat is a bull He has nothing useful for domestic purposes There is not a single good quality in Shiva necessary for a bridegroom)

Banabhatta is an expert in *Parisamkhya* figure of speech In Skanda Purana describing Kushi (24910) this style is made all the more ornamental with the help of pun

*Vibhramo yatra narishu
Na vidatsu cha karhichit
Nadyah kutilagamniva
Na yatra vishaye prajah*

(In Kashi Kingdom there is no doubt or hesitation amongst the learned men. It is only in the women The people of that land do not go in crooked ways, but the rivers do The people there have no *Tamo Guna*—dark attributes but the dark might have The religious minded people do not have *Rajo Guna*, but the women folk are *Rajojusa* (in menses)

Indian cultural values extolled and upheld in *Puranas* are in brief as follows

(1) *Jiva* (living beings or I) Nature and God combine to make creation, they are technically called *Prakriti* and *Purusha* Water is the material cause and wind is the accidental cause of the creation of bubble So creation is not different from the creator or creatrix In the language of *Suguna* God is the creat, soul is the river God is the law giver soul is bound by laws The dependence and independence of the soul depend on God As the soul enjoys the world through sense organs he begins to consider the sense organs as the soul He is surrounded by sorrow because he has not attained bliss

(2) *Jagat* (World or not I) It is made of three attributes It is not true but appears to be real The world is imagined by the soul and is in fact all pervaded and delimited by the soul As the ornaments made of gold are informally different so the worldly phenomenon is only diverse in appearance The world was not there before creation, nor will it remain after deluge Both beginnings and end are non real, therefore the middle is equally non real All the variety and inequity in creation is due to the variable nature of *Karma* The *Jiva* comes to *Jagat* and suffers and enjoys according to its *Karma*

(5) *Brahma* (Absolute) It is beyond and uncaused by sense organs mind or intellect Yet it has all the potentiality of all inner and outer causes Whenever this Godhead or Absolute plays with this creation *Jiva* is created God is the same in all living beings For the divine there is none as nearer or distant, belonging or non belonging Some worship the Absolute as *Saguna* (with attributes), some as *Nirguna* (formless) God is kind to both kinds of devotees Even who bear enmity are ultimately the subject to divine grace (like *Ravana Hiranakashyapu* and others)

In Indian tradition *Shruti Smriti*, and *Purana* are remembered first before starting any good thing or in initiation (*Saukalpa*) In *Vayu Purana* it is said that a Brahmin may know *Vedas* or *Upanishads* but if he does not know *Puranas* he is not learned

*Yo vidyachchaturō vedān saṁcōpanishado dvijah
Na chet purānam samvidyānnaiva sa syad vichakshanah*

भारतीय सौन्दर्यशास्त्र की रूपरेखा

डा० नगेन्द्र

भारतीय वाङ्मय से हमारा अभिप्राय सस्कृत वाङ्मय का ही है, जो समस्त भारतीय भाषाओं का मूल आधार है। यद्यपि भारतीय वाङ्मय में स्वतन्त्र अनुशासन के रूप में सौंदर्य शास्त्र का विकास नहीं हुआ, फिर भी सौंदर्य चिंतन की प्रौढ परम्परा यहाँ आरम्भ से ही मिलती है।

सस्कृत वाङ्मय में सौंदर्य के चास्त्व, वैचित्र्य शोभा, वांछित, सौष्टव्य, रमणीयता, तालित्व सावध्य, आदि—और सुन्दर के चारु, चित्र, सुपमा, शोभन, वात रुचिर, मनोरम, सुष्ठु रमणीय तथा तलित आदि अनेक पर्याय मिलते हैं। सौंदर्य शब्द का प्रयोग अधिक प्राचीन नहीं है। बर्दिक साहित्य में सुन्दर तथा सौंदर्य शब्दों का प्रयोग नहीं है, किन्तु प्रिय पेशस, चित्र, रण्व, भद्र, मधुर, आदि का प्रचुर प्रयोग है। सुन्दर शब्द का प्रयोग सबसे पहले रामायण में हुआ है और उसके बाद महाभारत में भी किन्तु वह अत्यन्त विरल है। कलाशास्त्र में प्रायः उपयुक्त शब्द ही मिलते हैं सौंदर्य के लिए रूप, शोभा, विच्छति, वचिभ्य आदि और सुन्दर के लिए रम्य रमणीय मनोज्ञ मनोहर, चित्र चार आदि। सुन्दर शब्द का प्रयोग भी है परन्तु उसे कोई पारिभाषिक वैशिष्ट्य प्राप्त नहीं है।

काव्यशास्त्र में वामन कुतक आदि ने सौंदर्य का पारिभाषिक अर्थ में प्रयोग किया है, किन्तु सब मिलाकर यहाँ भी उसकी अपेक्षा शोभा रमणीयता, चास्त्व आदि शब्दों का प्रचलन ही अधिक है। इनके अतिरिक्त भारतीय भाषाओं ने काव्य अथवा कला के सौंदर्य के लिए अपने कुछ विशिष्ट शास्त्रीय शब्दों की प्रवृत्ति भी की है जैसे रस या चमत्कार इवनि अलंकार वक्रता आदि।

सारांश यह है कि भारतीय वाङ्मय में सौंदर्य शब्द को तो अपने आप में कभी विशिष्ट महत्त्व प्राप्त नहीं हुआ परन्तु उसके अनेक पर्यायों का सुवर्त प्रयोग आरम्भ से होता आया है। पर्यायों की यह समृद्ध परम्परा भारतीय मनीषी की प्रबुद्ध सौंदर्य-रत्नना की परिचायक तो है ही, साथ ही इन शब्दों की व्युत्पत्ति में सौंदर्य के विविध तत्त्वों एवं धर्मों की इतनी साफ व्यञ्जना निहित है कि इनके अर्थ विवक्षेपण द्वारा भारतीय सौंदर्यशास्त्र की मौलिक अवधारणाओं को सूत्रबद्ध किया जा सकता है।

प्राचीन भारतीय वाङ्मय में सौंदर्य का विवेचन दो रूपों में किया गया है १ सौंदर्य का सामान्य विवेचन और २ कलात्मक सौंदर्य का विवेचन।

सामान्य रूप में सौंदर्य विषयक प्रायः समस्त अवधारणाओं के संकेत विविध पर्यायों की व्युत्पत्ति में ही मिल जाते हैं। उदाहरण के लिए —

भारतीय दशन म सौंदर्य का प्रत्यक्ष तत्त्व विवेचन नहीं है। पश्चिम के दार्शनिका ने जहाँ आरम्भ म ही सौंदर्य के अन्वयत अव्यक्त स्वरूप का विचार किया है वहाँ भारत के तत्त्ववत्ता का ध्यान मूलतः सौंदर्य के स्थान पर उनके आस्वाद अर्थात् आनन्द पर हो के प्रवृत्त रहा है। फिर भी, विभिन्न दशना के ऐसे अनेक सिद्धांत सूत्र हैं जिनका सौंदर्य दशन पर गहरा प्रभाव पड़ा है।

भक्ति साहित्य म दिव्य सौंदर्य की प्रकल्पना की गयी है। भगवान का त्रिलोक्य सुन्दर स्वरूप विषय सौंदर्य का सार मयस्व है, और वह सौंदर्य चिन्मय रति का विषय है। वैदिक साहित्य म भी ईश्वर के स्वरूप को विश्वसौंदर्य का प्रतीक और उदगम माना गया है, किन्तु वह दिव्य सौंदर्य अप्रकृत है, प्रतीकात्मक है। भक्ति-साहित्य में इसी दिव्य सौंदर्य को गोबर एवं मानवीय रूप म प्रतिष्ठित किया गया है। दिव्य सौंदर्य की यह सपुण-कल्पना भारतीय सौंदर्यशास्त्र के विकास म एक महत्वपूर्ण घटना है। यह धार्मिक सौंदर्य शास्त्र भारतीय सौंदर्यशास्त्र का एक विशिष्ट अंग है, विश्व के धार्मिक साहित्य म इस प्रकार की साधोपाय कल्पना ज्ञेय नहीं मिलती।

कलागत सौंदर्य का विवेचन

भारतीय वाङ्मय में कलागत सौंदर्य का विवेचन भी, सचेत रूप म, प्रायः आरम्भ से ही मिलता है। वेदों म 'कला' शब्द का शास्त्रीय अर्थ म प्रयोग तो नहीं है परन्तु काव्य, संगीत (गीत वाद्य-नाय) चित्र, मूर्ति तथा वास्तु—सभी ललित कलाओं के प्रचुर उल्लेख सचन बिछरे हुए हैं। वाणी के सौंदर्य—काव्य कला का अनेक स्थला पर विवेचन हुआ है, जहाँ सौंदर्यशास्त्र के प्रायः सभी अंगों—(१) सौंदर्य के स्वरूप—मानस और वाद्युण दिव्य और लौकिक, (२) प्रेरणास्रोत (३) सौंदर्यानुभूति, (४) प्रयोजन और (५) उपकरण—शब्द, अर्थ, अलंकार, लय, छंद आदि—का सूत्रबद्ध किन्तु मार्मिक विस्तरण किया गया है। वेदों में मगीत (नादब्रह्म) का विस्तार के साथ विवेचन है जिसके आधार पर बाद म मगीत कला और मगीतशास्त्र का विकास हुआ। उधर रूपविधायक कलाओं (प्लास्टिक आर्ट्स)—अर्थात् स्थापत्य, मूर्ति, चित्र आदि का भी यथास्थान उल्लेख है, किन्तु वहिक श्रुति मानव चित्र की अपेक्षा देव चित्र के प्रति अधिक अनुरक्त था—अतः इन कलाओं का विवेचन अपेक्षाकृत कम है। विद्योपज्ञों के मत से वेदों के कुछ कला प्रतीकों—पूणकुम्भ, कल्पवृक्ष, देवासुर श्री लक्ष्मी आदि—का परवर्ती युगों में भारतीय स्थापत्य चित्र मूर्ति आदि कलाओं के निरूपण तथा विवेचन पर गहरा प्रभाव पड़ा है।

रामायण और महाभारत म सभी ललित कलाओं का अनेक प्रसंगों में विस्तार के साथ वर्णन किया गया है जिसमें यह स्पष्ट हो जाता है कि महाकाव्य-युग म काव्यकला के साथ ही भारत की स्थापत्य-मूर्ति चित्र तथा संगीत-मृदंग आदि कलाओं का काफी विकास हो चुका था। इन प्रसंगों में अविनि, सविभाग, वणचूड़ा, समृद्धि, अलंकार मुक्त प्रसार, जीवन्तता आदि प्रायः सभी कलातत्त्वों का प्रत्यक्ष परोक्ष रूप में निरूपण किया गया है। ऋग मूलतः मानसो सृष्टि है और कलाकार के अभिप्राय का मूर्तित करने म ही उसकी साधकता है। कला के इस रहस्य का प्रकाशन रामायण और महाभारत दोनों में ही नित्य स्पष्ट शब्दों में हुआ है। गांधर्वतत्त्व अर्थात् संगीत विला के सदन में सम ताल, लय आदि पारिधायिक का दावा बार बार उल्लेख है और काव्य कला के तत्त्व विवेचन के विषय म भी कुछ प्रत्यक्ष सचेत मिलते हैं। रामायण का आदि छंद अत्यन्त प्रभावी शैली में इस मौलिक सत्य का उद्घाटन करता है कि काव्य कला का प्रेरक तत्त्व भाव है—आवेश के प्रभाव या दबाव से भाषा में लय का संचार हो जाता है और उसी से छंद की सृष्टि होती है।

संस्कृत के अभिजात काव्य म कालिदास बाण, भवभूति, धीरुष तथा सुमधु आदि की रचनाओं में, काव्य नाट्य, नृत्य-गीत तथा चित्र आदि कलाओं के विषय म अनेक पारदर्शी वक्तव्य मिलते हैं।

कालिदास ने रसाभिन्वित का भासिक विश्लेषण किया है, भवभूति ने भाव-सौ दय के प्रतीक रस के स्वरूप एवं अखण्डता का और बाण ने काव्य कला के मूल तत्त्वों का। इन सभी कवियों ने काव्य के आस्वाद और समीक्षा के भेद तथा द्वन्द्व की ओर भी कहीं कहीं बड़े तीखे 'गो' म सकेत किया है।

भारतीय दशन म यद्यपि नलाओ के विवेचन के लिए कभी कोई स्थान नहीं रहा, फिर भी कला-शास्त्र तथा साहित्यविद्या दोनों ने अनेक दार्शनिक प्रतिपत्तियों से महत्वपूर्ण सूत्र प्राप्त किये हैं। उदाहरण के लिए, योग-दशन के 'सत्कार' स्वरूप निणय का प्रभाव रस सिद्धांत के स्थायिभाव विवेचन पर और 'प्रणा' के स्वरूप निणय का प्रभाव प्रतिभा के विवेचन पर स्पष्ट है। 'आयदशन के ज्ञान तथा प्रमा के भेदों के अतगत 'स्मृति और उपमिति' आदि के विवेचन का और स्रष्टा साध्य प्रतिपादित रूप' आदि लक्षणों का भी सौंदर्य-चिन्तन में सम्यक् उपयोग किया गया है। वैदात ने कलादशन की तीन मौलिक सिद्धांत दिये हैं (क) कला का स्वरूप सदसद्विलक्षण अर्थात् जामतिक पदार्थ रूपों से भिन्न होता है। (ख) कला की प्रतीति प्रातिभासिक होती है आवाह्यारिक या पारभासिक नहीं। और (ग) अभिव्यक्ति तत्त्वतः अखण्ड होती है, उद्देश्य और विधेय, अलंकार और अलंकार आदि में उसके विभाग नहीं किये जा सकते।

भारतीय कलाशास्त्र की परम्परा अत्यंत प्राचीन एवं समृद्ध है। उसमें सौ दय शास्त्र के सभी अंगों—कलाओं के लक्षण और स्वरूप विवेचन, अतः सम्बन्ध विषय वस्तु दिव्य और ऐहिक प्रेरणा प्रयोजन तथा माध्यम उपकरण आदि का यथास्थान विवेचन किया गया है। किन्तु इन प्रयोग विविध कलाओं की प्रविधि प्रक्रिया तथा रीति रूढ़ियों का वर्णन ही विस्तार के साथ मिलता है कलागत सौंदर्य का तत्त्व विवेचन अधिक नहीं है। सौंदर्यशास्त्र की दृष्टि से सबसे अधिक महत्वपूर्ण तत्त्व है कलाओं का अतः सम्बन्ध जिसका स्पष्ट उल्लेख सबप्रथम विष्णुधर्मोत्तरपुराण में हुआ है। अनुक्रम, सममिति, सादृश्य विधान कला सौंदर्य के आवश्यक तत्त्व हैं किन्तु उसका प्राण है रस—इसलिए वास्तु, चित्र मूर्ति तथा संगीत आदि सभी कलाओं के सद्भ में रसों और रस दृष्टियों का विशय वर्णन हुआ है। कला के उद्देश्य अथवा प्रयोजन के विषय में भारतीय आचार्य का दृष्टिकोण सबथा स्पष्ट है। इसमें सन्देह नहीं कि भारतीय कलाओं के विकास में धार्मिक प्रेरणा अत्यंत बलवती रही है। वास्तु कला की साधना वास्तुब्रह्म की, तथा संगीत की साधना नादब्रह्म की उपासना के रूप में की गयी है, और चित्र मूर्ति कला की उद्भावना अरूपा ब्रह्म को रूपामित करने के निमित्त हुई है। परन्तु ऐहिक स्तर पर भी कला के महत्व की उपेक्षा नहीं की गयी कला को नागर जीवन का अलंकार माना गया है, उससे सुख और समृद्धि का संचार और अभिरुचि का परिष्कार होता है।

कुल मिलाकर भारतीय कलाशास्त्र का दार्शनिक रीतिबद्ध ही है जिसमें कलाकार के व्यक्तिगत रुचि सत्कार की अपेक्षा शास्त्र की ही प्रमाण माना गया है। काव्यशास्त्र का परवर्ती होने के कारण इसने रस, ध्वनि तथा अलंकार सिद्धांत का प्रभाव मुक्त रूप से ग्रहण किया है अतः तत्त्व विवेचन के क्षेत्र में काव्यशास्त्र की अपेक्षा कादम्बरी अथवा मौलिक उद्भावना इसमें नहीं है। यद्यपि वास्तु चित्र, मूर्ति संगीत, नृत्य आदि समस्त कलाओं का प्रायः एक ही ग्रन्थ के अंतर्गत वर्णन किया गया है, किन्तु मूलतः विविध कलाओं का अतः सम्बन्ध स्वीकार करने पर भी, तत्त्व विवेचन की अपेक्षा प्राविधिक विवरण पर अधिक बल होने के कारण समस्त कलाओं का आधारभूत सिद्धांतों का निवेदन करने वाले एक समन्वित अथवा समन्वित कलाशास्त्र की प्रवृत्तना सम्भव नहीं हो सकी।

भारतीय सौंदर्य शास्त्र का मूल आधार तथा केन्द्र है—काव्यशास्त्र। इसमें अथ कलाओं का विवेचन तो प्रायः नहीं है—अधिक से अधिक काव्य के उपजीव्य रूप में अथवा कहीं-कहीं दृष्टांत रूप में उनका उल्लेख मात्र है, किन्तु शब्द-अर्थ के माध्यम से व्यक्त सौंदर्य का जसा परिपूर्ण एवं सूक्ष्म-गहन तत्त्व-

विवेचन यहाँ हुआ है वैसे अथर्व दुलभ है। सौन्दर्याशास्त्र के जिन मौलिक तथ्यों को उद्भावना, अपने विवर्धित ज्ञान विज्ञान के बल पर पश्चिम के आचार्य आज कर रहे हैं, उनका साक्षात्कार भारतीय प्रतिभा ने अपनी सहजानुभूति के द्वारा आज से एक सहस्र वर्ष पूर्व कर लिया था।

भारतीय सांख्यशास्त्र में रस, अलंकार, रीति, ध्वनि और वक्रोक्ति आदि सिद्धांतों का विचार सौंदर्यतत्त्व की ही धनवरत साध का परिणाम है। इन सभी के माध्यम से भारतीय मनोषा ने सौंदर्य के स्वरूप, मूलतत्त्व, आस्वाद, प्रयोजन और मूल्य, माध्यम उपकरण आदि का तत्त्वस्पर्शी विश्लेषण किया है। इसमें सन्देह नहीं कि काव्य शास्त्र का सौंदर्य विवेचन सांख्य-अथ के माध्यम तक ही सीमित है, किन्तु फिर भी उसकी मौलिक प्रतिपत्तियाँ इतनी सावधानी हैं कि अथर्व कलाशास्त्र के लिए भी वे समान रूप से उपयोगी एवं साधक हैं।

अतः इस सौंदर्य में हमारा यह मत है कि भारतीय सौंदर्य शास्त्र की रूपरेखा का निर्माण काव्य शास्त्र को केवल रखकर ही किया जा सकता है और इसमें कोई वैचित्र्य नहीं है क्योंकि पश्चिम में भी ऐसा ही हुआ है। इसके अथर्व आधार ज्ञात हो सकते हैं (i) भारत की समृद्ध काव्य परम्परा जिसमें सौंदर्य के सभी रूपों और तत्त्वों का सतत भगिमाया में निरूपण किया गया है, (ii) भारतीय दर्शन—विशेष रूप से दैर्घ्यवाद, (iii) सगुण भक्ति साहित्य का उज्ज्वल रस विधान, और (iv) कलाशास्त्रीय ग्रन्थ।—किन्तु ये ज्ञान आधार-स्रोत एक सीमा तक ही उपयोगी हो सकते हैं, क्योंकि इनकी प्रायः सभी मौलिक अवधारणाओं का उपयोग काव्यशास्त्र पहले ही कर चुका है।

भारतीय सौंदर्य शास्त्र का वैशिष्ट्य

भारतीय सौंदर्य दर्शन सतुलित एक समाकलित दर्शन है जो सौंदर्य का विचार जीवन के अथर्व मूल्यों के परिप्रेक्ष्य में ही करता है। वह सौंदर्य का स्वतंत्र महत्त्व इस अथर्व में स्वीकार करता है कि सौंदर्य की सत्ता धर्म, अथर्व, काम में निमज्जित नहीं होती। काम के साथ सौंदर्य का मौलिक सम्बन्ध है, किन्तु सौंदर्य का स्वरूप काम को अतिक्रान्त कर ही निखरता है। काम स्वयं सौंदर्य नहीं है, काम का उन्नयन सौंदर्य है। इसके अतिरिक्त काम स्वयं भी तो निरपेक्ष मूल्य नहीं है। वह अथर्व से साधित और धर्म से अनुशासित रह कर अतत चेतना की मुक्ति में पूर्णता-साधन करता है। इसी धर्म से सौंदर्य भी काम के साथ अथर्व, धर्म तथा मोक्ष से सम्बद्ध है। वह अथर्व जीवन मूल्यों से पोषण प्राप्त करता है और फिर बढ़ने में उन्हें सरस समृद्ध बना देता है। भारतीय वास्तु, मूर्ति, चित्र संगीत तथा काव्य—सभी कलाओं का एक सीमांत अथर्व और काम में तथा दूसरा धर्म और मोक्ष से जुड़ा हुआ है। वास्तु रत्ना के अतत एक ओर हैं राज-निवेश जिनका सम्बन्ध अथर्व काम—अथर्वि बभ्रव विसास से है और दूसरी ओर हैं मन्दिर जो धर्म की छाति तथा आत्मा की ऊर्ध्वगति के प्रतीक हैं। मूर्तिकला तथा चित्रकला भी इन दोनों सीमाओं का स्पष्ट करती हैं। अनेक प्रसिद्ध मन्दिरों पर उत्कीर्ण शृंगारिक चित्र मूर्तियाँ इस बात का प्रमाण हैं कि भारतीय कला में जीवन के विविध मूल्य परस्पर आतप्रोत रहते हैं। संगीत और काव्य से भी इसी तथ्य की पुष्टि होती है। उनकी एक सीमा शृंगार और दूसरी छात का निरंतर स्पष्ट करती रहती है। एवं प्रकार, भारतीय सौंदर्य-करणना समग्र जीवन दर्शन के साथ समेकित है। सौंदर्य कला तथा धर्म नीति के बीच जो सघन यूरोप में प्रायः निरंतर चलता रहा, वह यहाँ अभी उभर कर नहीं आया।

भारतीय सौंदर्य दर्शन का मौलिक सम्बन्ध आनन्दवाद के साथ है। यद्यपि रूपवादी या वस्तुवादी दृष्टि का एकांत अभाव नहीं है फिर भी सौंदर्य को मूलतः आत्मा की ही प्रवृत्ति माना गया है। भारतीय कला का मूल उद्देश्य है अरूप, चिन्मय तत्त्व को स्थापित करना। असीम चिन्मय तत्त्व जब स्वयं को प्रकट करना चाहता है तो विश्व कला की मूर्ति होती है, और जब व्यक्तित्व ससीम चिन्मय तत्त्व

आत्माभिव्यक्त करना चाहता है तो मानवीय काव्य या कला की सृष्टि होती है। इस प्रकार भारतीय अद्वैत—विशेषतः शैवाद्वैत दर्शन की भाँति, भारतीय सौन्दर्य दर्शन भी आत्मा और देह का अभेद सम्बन्ध मानता है। जिस प्रकार आत्मा की अभिव्यक्ति देह के रूप में होती है, इसी प्रकार चित् तत्त्व की अभिव्यक्ति कला रूप के माध्यम से होती है। रस ध्वनि (प्रतीक) और रूप का यह सम्बन्ध काव्य से लेकर चित्र-मूर्ति तथा वास्तु कला में भी प्रतिफलित होता है। चित् तत्त्व का गौरव तो असंदिग्ध है ही, रूप की प्रतिष्ठा भी कम नहीं है। अतः सौन्दर्य के अनुभूति पक्ष को महत्त्व देने पर भी भारतीय सौन्दर्य शास्त्र में रूप का मूल्य कम नहीं माना गया और उसके विविध उपकरणों एवं अलंकरणों का पूरे मनोयोग से विवेचन हुआ है। रसरूप आत्मा और रीति अलंकार रूप शरीर के बीच ध्वनि या व्यञ्जना का सेतु बना हुआ है जो दाना के दूढ़ को समाहित करता रहता है। अतः कला के आत्म तत्त्व और रूप का समाकलन भी भारतीय सौन्दर्य दर्शन में उसी प्रकार सिद्ध है जिस प्रकार सौन्दर्य तथा अम्य जीवन-मूल्यों का।

भारतीय सौन्दर्य दर्शन अद्वैत और सामरस्य का दर्शन है अभिव्यक्ति के स्तर पर यह सौन्दर्य है और अनुभूति के स्तर पर आनन्द।

अग्नि, सोम और सूर्य

प्रो० कुबेरनाथ राय

भारतीय सभ्यता की तीन आँखें हैं सूर्य, सोम और अग्नि और ये तीन महाकाव्यों में व्यक्त हुई हैं रामायण भागवत और महाभारत। रामायण हमारी मनोभूमि का द्युमण्डल रचता है और इसका अधिदेवता है सूर्य। भागवत हमारी मनोभूमि का अन्तरिक्ष रचता है और इसका अधिदेवता है सोम। महाभारत हमारी मनोभूमि का पार्थिव मण्डल है और इसका अधिदेवता है अग्नि। जो द्युमण्डल में सविता है वही अन्तरिक्ष में इन्द्र और सोम है, तथा पार्थिव मण्डल में अग्नि है। यह एक त्रिक समीकरण है। इसी भाँति ये तीनों महाकाव्य तीन भिन्न आकृति प्रकृति के होते हुए भी मूलतः एक ही नारायण की कथा है।

हमने कहा है कि रामायण सूर्य प्रधान काव्य है, भागवत सोम प्रधान और महाभारत अग्नि प्रधान। अब इसी बात को जरा विस्तार से देखें। पहले महाभारत को लें। यह भारतीय सभ्यता की धीरवी आँख है। इसी में हमारी गीता है। श्री पी० लाल ने एक जगह पर कहा है 'महाभारत' हमारा यथाय है और रामायण हमारी दिव्य दृष्टि। परन्तु 'महाभारत' हमारा यथाय है इतना ही कह देने से बात साफ नहीं होती है क्योंकि 'यथाय' का चालू अर्थ है मात्र वास्तव' या जीवन के सनन परिवर्तनशील धरातल में ही जुड़ा है। इस 'वास्तव' के हृदय में एक परावास्त्व है, इस एक्जिस्टेंस के हृदय में एक इस में है इस बात का चोत्तन यथाय शब्द द्वारा आज नहीं होता है। परन्तु महाभारत परिवर्तनशील प्रवाहों का वास्तव' जगत और इसके हृदय में स्थित धीर-शांत अविचल' परावास्त्व शान्ति का बिज एक ही साथ उपस्थित करता है। महाभारत अस्तित्व (एक्जिस्टेंस) के हाहाकारमय अरण्य के भीतर साप ही साप, आत्मा की मूल प्रकृति (इस स) की भी स्थापित करता है। युधिष्ठिर के चरित्र और गीता' के माध्यम से। यह हमारे पार्थिव जीवन के काम शोध-लाभ का विराट अभिनय तो प्रस्तुत करता ही है साथ ही साथ हमारी स्थितधी, अविचल प्रकृति का भी। 'अस्तित्व के चरम मुहूर्त पर अजुन का रथ चल रहा जाता है और वास्तु' उस क्षण के भीतर आत्मा की मूल प्रकृति का परिदृश्य उपस्थित करते हैं गीता के रूप में। गीता के चारों ओर पार्थिव सत्ता का विरूप अनगढ़ जीवन है, धासाघड़ी है छलकपट है, बलात्कार और हत्या है पड़पड़ है। परन्तु इसी परिवेश में मध्य धम की स्थितधी मिला जलती है। युधिष्ठिर के रूप में आत्मा का दिव्य चेहरा दिखाई पड़ जाता है। हमने कहा है कि महाभारत की प्रकृति-अग्नि प्रधान है। परन्तु इसमें अग्नि के दो रूप व्यक्त होते हैं। अग्नि अपनी ही धर्मों भूमिका में यत्र धम का साधन है जत वह धम प्रतीक है। यह रूप व्यक्त होता है युधिष्ठिर के माध्यम से। यह रूप अग्नि की मूल प्रकृति' या इस-स' का प्रतीक है। परन्तु इस मूल प्रकृति के चारों ओर अग्नि की अस्तित्वगत (एक्जिस्टेंसियल) सत्ता के विविध शुद्ध मण्डल रच गये हैं जिनमें अग्नि साक्षात् काश्याग्नि है। इन महाकाव्य का

विस्तार और सम्पादन हुआ है भृगुओं द्वारा। भृगुगण अग्नि के उपासक थे। उनके कुलपति थे शौनक भागव। उनकी कल्पना में अग्नि के बिम्बों का सौंदर्य स्थायी बोध के रूप में निहित था। महाभारत के मूल कवि भी स्वभाव और जीवन से ऐसे श्रृंगार कवि थे जो कवि की 'हुताशन मित्र' सत्ता को साधक करते हैं। इसीसे इस महाकाव्य में हुताशन अग्नि के बिम्ब बार-बार आते हैं और प्रायः प्रत्येक अवसर पर आते हैं। "दिपक्ष्ण इव पावक", "दीप्ति इव कालाग्नि", "त ज्वलत इव धिया", "आज्वल्यमान वसुपा", "भस्माच्छन्न इवानल", "ऋध्मा प्राज्वल्यमानेन" "क्रुद्ध अग्नि यथा वनम्" आदि अभिव्यक्तियाँ बार-बार आती हैं। वस्तुतः महाभारत में केवल सुन्दर का वर्णन तो प्रायः नहीं के बराबर है। इसमें 'सुन्दर' सबदा या तो तेजस्वी' से जुड़ा आता है नहीं तो 'दारुण भयप्रद' से। इसका कवि रम्य-तेजस्वी रम्य-पवित्र और रम्य दारुण रूपा पर ही मुग्ध है। केवल रम्यता उसे आकर्षित नहीं करती। इसमें रम्यता सबत्र ही दीप्ति, शुचिता या दाहकता से जुड़ी आती है। कथोपकथन, दृश्य वर्णन तथा चरित्र चित्रण तीनों में ही। उसके चरित्र एवं से एक ज्वलत सिल्लाओं जैसे हैं। भीष्म, द्रोण, कर्ण अथवा द्रुपद, अर्जुन, भीम, अभिमन्यु युधिष्ठिर और वासुदेव कृष्ण। दीप्ति और ज्वलनशीलता ही इनका मुख्य गुण है। महाकाव्य की नायिका है याज्ञसेनी द्रौपदी। द्रौपदी एक अग्नि सम्भवा कन्या है। 'वेदीमध्य समुत्पन्ना, पदमपन्ननिषेक्षणा'। द्रौपदी एक ऐसा चरित्र है जिसके लिए रूप और प्रकृति दोनों दुष्टियों से उचित सत्ता होगी 'स्वाहा'। उसके सौंदर्य का वर्णन करते हुए कवि ने कहा 'दीप्ता अग्निशिक्षामिव'। नारी सौंदर्य की यही प्रिय उपमा है इस महाकाव्य में।

कहने का तात्पर्य यह है कि महाकाव्य में यथायथ दो स्तर हैं। एक तो निरंतर हाहाकारमय 'भवति' (विक्रमिग) का त्रिपाशील स्तर और दूसरा है आन्ना त दृष्टिसम्पन्न बोध का 'अस्ति' (बोध) वाला स्तर। 'भवति' और 'अस्ति', सक्रियता और स्थिरप्रज्ञबोध दोनों इसमें साथ साथ विद्यमान हैं। प्रथम स्तर में नायक बन कर विचरण करता है अर्जुन और दूसरे स्तर का नायक है धीर-प्रज्ञात युधिष्ठिर। चूंकि कथा में यथायथ दो स्तर हैं और इसी से इस काव्य के नायक भी दो हैं अर्जुन और युधिष्ठिर। अर्जुन अग्नि की मुक्त उद्दाम, छद्म हीन और धुंध्य प्रकृति का प्रतीक है तो युधिष्ठिर उसी अग्नि की धीर ज्ञात स्थिर होम शिक्षा का। पर दोनों ही अग्नि हैं। अर्जुन अग्नि के रथ पर सवार होकर चलता है, अग्नि का धनुषबाण धारण करता है सारथी ही साक्षात् कालाग्नि रूप वासुदेव और ध्वज-साधन है रामावतार की वद्मग्नि अवति मारुति। अर्जुन इन्द्र का पुत्र है और इन्द्र अंतरिक्ष मण्डल का सविता है, विद्युत्तामिनी को धारण करता है। धूमण्डल का सविता अपने तेज-पावक को उतारता है अंतरिक्ष में इन्द्र रूप में और अपने मधु का उतारता है सोम रूप में। जो धूमण्डल में सविता है वही अंतरिक्ष में इन्द्र और सोम है तथा पावित्र्य मण्डल में अग्नि। यह एक प्रसिद्ध वैदिक समीकरण है। दूसरी दृष्टि से भी अर्जुन 'नर' का अवतार है। नर अर्थात् जीव। इसका प्रतीक है 'सकपण'। अर्जुन शब्द का अर्थ होता है श्वेत गौर। अतः उसके नाम के भीतर सकपण रूप का संकेत है। सकपण ही विष्णु का वद रूप है। अर्जुन यही वद्मग्नि है। इस अर्जुन का सारथी है वासुदेव कृष्ण। मायूर कृष्ण और महाभारत के वासुदेव कृष्ण दोनों एक ही व्यक्ति हैं। तो भी दोनों के बीच प्रकृति का भेद है। मायूर कृष्ण सोमरूप है। महाभारत का कृष्ण अग्नि रूप। महाभारत काल में ही वासुदेव शब्द का अर्थ 'वासुदेव का बेटा' ही नहीं होता था। यदि ऐसी बात होती तो काशी का पीण्डक भी अपने को 'वासुदेव' घोषित करने नहीं जाता। महाभारत काल में ही यह शब्द परमात्मा का वाचक हो गया था। 'वासुदेव' शब्द 'वसु' 'त' से जुड़ा है। 'वसु' का एक अर्थ रुद्र भी होता है और 'वसु' का अर्थ सम्पत्ति भी होता है। अग्नि की 'रत्नघाततम' वह कर श्रृंगेय के प्रथम मंत्र में ही उसके 'वसु' होने का संकेत विद्यमान है। वस्तुतः 'वासुदेव' की अवधारणा

धन सम्पत्ति गृहस्थानि, पाकानि आदि अनेक तत्वों से बनी है और इस देवता का आगमन वदिक पथ से नहीं, आयलोकायत पथ से हुआ है। यह गृहस्थ जीवन की पाकानि और हामानि दोनों से जुड़ा हुआ अग्नि का ही नारायणीय सस्करण है।

महाभारत कथा के द्वार पर ही प्रथम घटना है 'साण्डव दाह'। 'साण्डव दाह' महाकाव्य की सारी कथा का 'सूत्रक' है। 'साण्डव दाह' की घटना पुरे काव्य से काय कारण भाव में नहीं जुड़ी है। क्या इसका सम्बन्ध प्रत्यक्ष नहीं प्रतीकात्मक है। इसी से कवि ने इस घटना की स्थापना कथा के तारण द्वार पर ही कर दी है। फिर आता है लाक्षागृह-प्रसंग। तत्पश्चात् मत्स्यवेध और अग्निप्रभवा घातसे ही का पात्र ज्वलन शिखाओं जैसे पुरुषों द्वारा पाणिग्रहण। चौर हरण महाभारत की के द्वीय घटना तथा कथा का के द्वीय विम्ब है। अग्नि-का द्रोपदी को निरावरण करने का अर्थ होता है कथा में काताग्निकी कृत्या का निरावरण हो जाना और तब किसी की रक्षा नहीं है। इसी घटना से जन्म लेती है स्वस्वान्त स्वाहा शिखा, महाभारत का युद्ध और 'स्त्री पर्व' की जलती हुई असंख्य असंख्य चिताओं का धूम्राच्छन्न हाहाकार। स्त्रीपर्व तक पहुँचते पहुँचते लगता है कि अजुन का विपाद जीत गया और भगवान की गीता हार गयी। सारी कथा का ही 'साण्डवदाह' बन जाती है।

महाभारत में अग्नि की भूमिका बड़ी ही स्पष्ट है। कथाप्रवेश में ही हम पाते हैं कि यह अग्नि सग्न है पीडित है सहज और स्वस्थ नहीं है। छ-दोबद्ध आहुति से उसे अजीण हा गया ह अत वह मुख का स्वाद बदलना चाहता है तथा अजीण का विरेचन करना चाहता है छ दमुक्त, स्वच्छन्द भक्षण द्वारा। नपी-नुती आहुतिया नहीं सखतोर् भक्षण की क्षुधा लेकर वह अजुन कृष्ण के पाम जाना है और उसकी क्षुधा शान्ति तथा स्वाद तोय के लिए अजुन कृष्ण साण्डवदाह करत हैं। परतु क्या का सारा 'भवति प्रवाह ही एक तरह से साण्डवदाह है। इस भवति के हाहाकारमय हुताशन जान के बीच बठी है युधिष्ठिर की अमान्त दष्टि। यह भवति के हाहाकार के मध्य अस्ति' की महिमा का प्रतीक है। यही छवि हम भरोसा या आश्वासन दे जाती है मनुष्य की अतर्हित गरिमा के सदाब म। मनुष्य जीवन के शाश्वत मूल्यों की शान्त महिमा को महाकाव्य में इसी स्तर पर प्रतिष्ठित किया गया है। महाभारत पाण्डव मण्डल का काव्य है। पाण्डव मण्डल क मध्याय जीवन के भवति और अस्ति, सापेक्ष और चरम, प्रवाहशील और स्थिर दोनों पक्षों में अग्नि की भूमिका एक ही साथ उपस्थित की गयी है। महाभारत में यथाथ अपनी चतुरंग सम्पूर्णता के साथ उपस्थित है। यही पर आधुनिक दृष्टि और दृष्टि-दष्टि का भेद स्पष्ट हो जाता है। आधुनिक दष्टि भवति' के तीन आयामों वाला यथाथ ही दल पातो है परतु चौथा अस्ति का आयाम देख पाने की उसमें क्षमता नहीं। इस क्षमता क अभाव में आधुनिक दष्टि जीवन को सावात्मिकता (जनसिद्ध) से ऊपर उठा नहीं पातो है। यही कारण है कि आधुनिक साहित्य में सत्य की तलाश के नाम पर सावात्मिकता का विस्तार ही प्रमुख है। आधुनिक दृष्टि में उस निमग्न निमलता का अभाव है जो जीवन के चौथे आयाम अस्ति' का अनुभव रचने के लिए जरूरी है। कोई भी साहित्य सिद्धम भवति के मध्य अस्ति का सञ्च नहीं, न तो महान हो सक्ता है और न महत्वपूर्ण। यह एक बठोर सत्य है।

बहुत बाल बाद गौतम बुद्ध ने दस हजार ब्राह्मणों और धर्मशास्त्रों के सम्मुख बोलत हुए अग्नि के इस अस्वस्थ और दाहक रूप का उद्घाटन किया था, "भिक्षुओं आते जल गहो हैं सारा दुश्मनान जगत् जल रहा है चारों ओर अग्नि ही अग्नि है। भिक्षुओं, यह आग रिमकी है? यह आग है कामना की इच्छा की" (मुरगम सूत्र)। वासना कामना की इच्छाहीन अग्नि ही पाण्डव मण्डल की 'भवति' वाला सवाई (रिआलिटी) है। बुद्ध ने इतिहास में निरंतर चालू इस साण्डवदाह का बाध डीक ही किया था। परन्तु ब्राह्मण कवि श्याम अग्नि का इस भूमिका की सम्पूर्ण क बावजूद भी अग्नि की बन्नेय मानना ह स्वाभि

इसका एक दूसरा रूप है 'अस्ति' रूप। उस 'अस्ति' रूप की अग्निशिखा युधिष्ठिर का विवेक बनकर होमानल की तरह जलती है। बौद्ध दृष्टि 'भवति' के भय से पीड़ित रही। ब्राह्मण दृष्टि ने 'भवति' के भय को अंगी-कर लिया परन्तु उससे 'पद्मपत्रमिवाम्भसा' निलिप्त रहकर। वह 'भवति' को अंगीकार कर के 'अस्ति' की तलाश करती है। 'अस्ति' को पकड़ना ही उसका लक्ष्य है। 'अस्ति' में ही उसके सारे आश्वासन छिपे हैं। यही है दोना दृष्टियो में मौलिक प्रभेद।

अथ 'सोमभागावत' को लें। मूल रूप से यह सोम की कथा है। माधुर कृष्ण इस सोम के प्रतिरूप है। सोममण्डल सूर्य की किरणों से ही प्रकाशित होता है। वस्तुतः सोम या चन्द्र रात्रि सूर्य की ही कला है। इसी से सोम भी सूर्य रूपी विष्णु ही है। यह सोम अन्तरिक्ष में प्रभामण्डल बन कर दृश्यमान होता है और धरती पर देह-देह में स्वास्थ्य और पुष्टि बन कर सताओ और अन्नो में 'रस' बन कर स्थित है। घुमण्डल के सविता का 'मधु' अन्तरिक्ष के सोम में अमृत और रस बन कर उतरता है। इस मधु का मूल उत्स है परमेष्ठीमण्डल अर्थात् नारायण की पद्मयोनि। सोममण्डल अन्तरिक्ष का ही एक भाग है। नारायण की पद्मयोनि का मधु सविता की किरणों के माध्यम से सोममण्डल में उतरता है इसीलिए यह अन्तरिक्ष ही 'मधुवन' है और 'मधुरापुरी' है। इस 'मधुरा' पुरी का स्वामी है 'सोम'। 'गो' शब्द का अर्थ होता है राश्मि। यह घुमण्डल से उतरी गौमी अर्थात् राश्मियों का इस मधुवन में पालन करता है, अतः यह सोम ही गोपाल है। इसी सोमरूप विष्णु का नाम है 'गोपाविष्णु'। सोम की प्रिय पत्नी है रोहिणी। रोहिणी नक्षत्र में अन्तरिक्ष में सोम सञ्चित अति प्रबल रहती है और इसी नक्षत्र में वह धरती पर अवतीर्ण होता है प्रजयाम में। 'व्रज' का एक अर्थ भेष भी होता है। अतः 'व्रजलोक' का अर्थ भेषलोक यानी अन्तरिक्ष ही हुआ। यही 'गोलोक' भी है। राश्मियों का उत्स तो सविता रूप नारायण का घुमण्डल है परन्तु उनकी विहार भूमि है अन्तरिक्ष। इस अन्तरिक्ष में विष्णु के ही दो रूप 'इन्द्र' और 'साम' स्थित हैं। परन्तु द्वार तक आते-आते इन्द्र का महत्व समाप्त है और 'सोम' रूप कृष्ण ही महत्वपूर्ण हो जाता है। इन्द्र 'भोग' का प्रतीक है 'सोम' 'अनुराग' का। दोनों ही इच्छा शक्ति के देवता हैं, परन्तु इन्द्र की इच्छा शक्ति उसी काम के उग्र रूप का प्रतीक है, परन्तु सोम की अभूता कला नाम के सौम्य और उदात्त रूप का। पृथ्वी भोग भूमि नहीं है। यह कम भूमि है और भाव भूमि है। इसी से इन्द्र इससे उपयुक्त देवता नहीं। इसके उपयुक्त देवता हैं सोम सूर्य और अग्नि। इन्द्र और कृष्ण की प्रतिद्वन्द्विता के मूल में यही बात है। अथवा दोनों ही अन्तरिक्ष मण्डल की सवित्री सवितया के ही दो रूप हैं। दोनों का मूल है सविता।

सारा नक्षत्र मण्डल ही ऋषिबद्ध चलता है और यही अन्तरिक्ष का 'रास मण्डल' है। रास का दो रूप होते हैं 'हस्तीशक' और 'रासक'। गोपियों के साथ कृष्ण का नृत्य हस्तीशक नृत्य था जिसमें नतयियाँ के मण्डलाकार झूह में चन्द्र में एक नतक रहता है। ठीक उसी तरह जिस नक्षत्र मण्डल में चन्द्र में सोम है। इसका वगन हरिवंश पुराण और विष्णु पुराण में मिलता है। परन्तु 'रासक' में प्रत्येक नतकी के साथ एक नतक चाहिए और इसीलिए भागवत की रासपञ्चाध्यायी में हर एक रागी के साथ एक माया-कृष्ण का वगन आता है। जीव गोस्वामी ने हस्तीशक को भी रासक का ही एक रूप कहा है। यही है वस्तुतः सोम को चन्द्र में करके नृत्य चलनवाला आवाज मण्डल के नक्षत्रों का नृत्य। कृष्ण ही नाम है। कृष्ण की रोडग कला का अवतार बहुत है क्योंकि सोम में भी पाइस कलाएँ होती हैं। हानो क त्याहार का दूसरा नाम है रोलयात्रा। बहुत हैं नि यह राधा-कृष्ण की जलन कीड़ा का प्रतीक है। वस्तुतः हानो की पूव रात्रि फाल्गुन पूर्णिमा को चन्द्र उत्तरा फाल्गुनी नक्षत्र का भाग करता है। फाल्गुनी नक्षत्र का माघ मास-पूर्णिमा का संयोग होने से ही इस मास का नाम पड़ा है फाल्गुन। उत्तरा फाल्गुनी प्रेम प्रणय आदि के लिए शुभ नक्षत्र मानी गयी है। इन नक्षत्र का दूसरा नाम है भय। भय अर्थात् नारी अवधिषय,

ऐश्वर्य और शक्ति । ऐश्वर्य के लिए एक और शब्द है 'राघस' जो सविता के बहक मन्त्रा में कई बार आता है । सविता (विष्णु) को 'राघस' (ऐश्वर्य या सुख) का दाता कहा गया है ।

‘विभक्तार हवामहे यतो चित्रस्य राघस

सवितार नचामसम् ।’ ऋ १/२१/७

— (ऐश्वर्य वसु)—एव विभिन्न सुखो (राघस) का वितरण करने वाले सविता की हम स्तुति करते हैं ।

एक अन्य मन्त्र में भी सविता का 'राधासि दाता' कहा गया है । साम्याचार्य ने 'राघस' का अर्थ धन सम्पत्ति ही बताया है जो भग का अर्थ है । अतः उत्तरा फाल्गुनी = भग = राघस' का ममीकरण लब्ध हुआ । दूसरे शब्दों में उत्तराफाल्गुनी का अर्थ 'राघस' या 'राधा' हुआ जो फाल्गुनी पूर्णिमा को सोम के साथ युक्त होती है । यही है राधा कृष्ण की दोहन लीला । कृष्ण ही सोम है और उत्तराफाल्गुनी राधा । इसी संघर्ष पर वसन्तोत्सव शुरू होता है । चैत्र और वैशाख वसन्त ऋतुएँ हैं । मधु माघव उनक बहक नाम हैं । यह ऋतु साक्षात् विष्णु है । 'ऋतुना नुसुमाकर' (गीता) । इसमें मधु तो कृष्ण हुआ । उसका जोड़ा माघव मास स्त्रीलिङ्ग में 'राधा मास' कहा जाता है । वैशाख पूर्णिमा को सोम विशाखा' मन्त्र का भाग करता है । विशाखा का पुराना नाम राधा है । तभी इसके बाद के मन्त्र का अनुराधा कहते हैं । इसलिए वैशाख 'राधा' नाम है माघव की 'माघवी' का मास है । यो श्रीमद्भागवत में 'राधा' नाम नहीं । परन्तु वदार्ण ज्योतिष में 'राधा' शब्द मौजूद है नक्षत्र रूप में और सोम ही पौष्कल्लावाने माघव हैं । अतः 'राधा' के चरित्र की कल्पना परवर्तीकाल में निम्बाक सम्प्रदाय के आचार्यों ने कर डाली । बल्कि सम्स्कृत में 'राधा' शब्द भग' के समानांतर वर्तमान था ही । और यह भी संभव है कि आर्यलोकागत सस्कृत के लोक गीतों में 'राधा' नाम की आभोर व मा का कोई चरित्र हो, जो बाद में संस्कृत पुराणों में प्रविष्ट हो गया । 'गाथा सप्तशती' में 'राधा' का उल्लेख एक गाथा में मिलता है । म दस है राधा कृष्ण की प्रणय लीला । कृष्ण राधा के मुख की धूल को पीछने के बहाने मुख भाषण दे रहे हैं (* गाथा सप्तशती-चतुष्षतांगी ईस्वी) सम्भवतः राधा के साहित्यिक सदस्यों में से अब तक प्राप्त यह सर्वाधिक प्राचीन सदस्य है । राधा ह्लादिनी शक्ति का प्रतीक है । 'राधा' के व्यक्तित्व की कल्पना भले हों 'राधा' का नाम रूप लेकर बाद में आयी हो । परन्तु ह्लादिनी शक्ति सोम कथा की सुपुष्पा नाडी रचती है 'श्रीमद्भागवत' में ही । श्रीमद् भागवत 'सोमकथा' है । सोम इच्छाशक्ति का देवता है, और माघव कृष्ण साक्षात् काम विग्रह है । एक ही साथ सयोग और विप्रलम्भ—दोनों का महाप्रतीक । इसका सकेत प्रसिद्ध श्लोक 'बहर्षीह नदवरषवु' वाले श्लोक में मिलता है । मयूरपक्ष सयोग शुभार का प्रतीक है और नदमुद्रा विप्रलम्भ का । रामकथा में इच्छा शक्ति का दबाकर अवचेतन में गुप्त कर दिया गया है । वह सधिनी का काय है । 'सधिनी' किया शक्ति है और सृष्टि के 'ऋत' और शील का रचती है । रामायण शाल का महाकाव्य है । महाभारत सविता जगत् बोध शक्ति का महाकाव्य है । बोध की निम्न और उच्च, लौकिक-परालौकिक, बाह्य-पराबाह्य अस्ति भवति दोनों प्रकार की भूमियों का समग्र चित्र इसमें वर्तमान है ।

रामायण सविता प्रधान काव्य है सधिनी का काव्य है और त्रियाययोग (या पुरुषाय योग) का काव्य है । यह वात स्वप्न ही गयी थी धनुष भग के अवसर पर । जब रामचन्द्र ने धनुष को तोड़ा था तो उसके तीन खण्ड हो गये थे । चानखण्ड 'योग' में चला गया, इच्छा खण्ड पानाल में गुप्त हो गया और

* यह मन्त्रण व कथनो राज राहिवार अवचेतो ।

राधा नक्षत्रीय जन्माय वि गौरव हरि (१८९)

(मुख मासुतेन स्व कृष्ण गो रज राधिकाया अवचेतनम्)

राधा नक्षत्रीय जन्माय वि गौरव हरि ॥)

हाथ में रह गया केवल मध्य खण्ड क्रिया खण्ड। उसे ही उ होने धरती पर रख दिया था। हमारे ज्ञानों में इसका निहितार्थ यह है कि रामावतार में ज्ञान योग और इच्छायोग दोनों यवनिका के पीछे छेड़ दिये जाते हैं। उनकी भूमिका समाप्त नहीं होती। रहती है अवश्य क्याकि सारे अवतारों में रामावतार ही रस, शील और अध्यात्म तीनों का पूर्ण समुल्लेख उपस्थित करता है। परन्तु पान और इच्छा को रामावतार में गीत रखा गया है और प्राधाय है क्रिया यानी पुरुषार्थ का। यहाँ सीता मंच पर क्रियायोग ही प्राधाय पाता है। रामायण का आदर्श है गृहस्थधर्म। मन्त्रस्थल छ दहीन नहीं होता। यह छन्दोबद्ध चलता है जैसे ऋतुचक्र के छंद में मूल चलता है। इसका नायक है रामचन्द्र जो प्रथम तो सूर्यवर्णीय है, द्वितीयत आर्जुन विष्णु का अवतार है। अतः कथा का नायक है सूर्य। वस्तुतः राम अंतरिक्ष के द्वादश आदित्यों में से एक केवल विष्णु का अवतरण नहीं बल्कि इनके ऊपर के मण्डल के अधिदेवता सविता या परासूर्य के अवतरण हैं। इसकी नायिका सीता परासूर्य की सावित्री और सामा दाता का समुक्त प्रतिनिधित्व करती है। 'सीता' में 'स' वण 'सोमा' का प्रतिनिधित्व करता है और 'त' वण गायत्रीबीज है या पराबीज है। इसकी कथा में ३३ काण्ड हैं जो सावित्री मंत्र के ७ अक्षरों ओ ली सावित्र्यं नमः का प्रतिनिधित्व करते हैं। इसके अंदर २४ हजार श्लोक हैं जो प्रचलित सावित्री मंत्र (जिसे 'गायत्री' भी कहते हैं) को प्रातः सावित्री की स्तुति गायत्री है। 'तत्सवितुर्वरेण्यं भर्गो देवस्य धीमहि धियो यो न प्रचोदयात्' के २४ अक्षरों का प्रतिनिधित्व करते हैं। इसके अतिरिक्त रामचन्द्र के मुख हैं विश्वामित्र जो गायत्री या सावित्री की उपासना के प्रवक्तृ हैं। रामकथा में गोपनीय शैली में गायत्री के चारों रूपों की स्थापना की गयी है। गोपनीय शैली भारतवर्ष की आप पद्धति है। गम्भीर एवं रहस्यमूलक बातें सदे वाच्य प्रत्यक्ष ढंग से उपस्थित करने का निषेध है। रामकथा को सविता शक्ति से सम्पृक्त बनाने के लिए कवि ने प्रातः गायत्री ब्रह्माणी को प्रतिष्ठित किया है अहल्या रूप में, मध्याह्न का वणवी रूप सीता स्वयं है, साँध्यगायत्री का वदानी रूप प्रतिष्ठित है अनुसूया के भीतर और निदोष की नील सरस्वती रूपा तुरीया प्रतिष्ठित की गयी है मित्रदा के माध्यम से। विष्णु मध्याह्न सूर्य को कहते हैं। राम हैं मध्याह्नसूर्य और उनकी नायिका हैं वैष्णवी शक्ति सीता। सूर्यमण्डल की एक उपमा है रामायण में 'आरण्यं सबसत्त्वनाम'—सूर्य ही सारे जीवन का और जीवों का परम आश्रय है और इसी कामूल पर रामका चरित्र भी विरचित किया है जिससे वाच्य का नायक भारतीय वाङ्मय में मूल बनकर प्रतिष्ठित है।

वस्तुतः रामकथा की 'मूल रूढि' सूर्यमण्डल की कथा है। यो हम रामायण को 'एलेगरी' या रूपक नहीं मानते। यह अवतार कथा है और अवतार घटित होता है। परन्तु इस घटना का 'पटन' या 'माट्रिक्स' मेल खाता है सृष्टि के आदि में प्राण विरोधी तमस द्वारा पदमयानि से निमृत्त मधु और चन्दन की शक्ति का अपहरण की चेष्टा से। यह द्वन्द्व सृष्टि के आदि पद की कथा है। रामायणकार ने इस रामकथा के भीतर आदिपद की द्वन्द्वका को आविष्कृत किया है और सूर्यमण्डल के नायक सविता का प्रतिरूप देखा है रामचन्द्र में। इसीलिए यह काव्य सूर्य प्रधान हो गया है और राम 'सवितृमण्डल मध्यवर्ती' नारायण के अवतार बन गये हैं। सम्पूर्ण काव्य ही प्रकाश, तपस और तेज के विम्बा से भरा हुआ है। रामकथा रूपक नहीं आख्यान है। रूपक (एलेगरी) कल्पित हो सचता है परन्तु आख्यान (नोवेल्) जनश्रुति पर आधारित रहता है और जनश्रुति अपने आखिरी विश्लेषण में इतिहास से ही जुड़ी रहती है। तो रामकथा का आख्यान में रामायणकार ने चतुर्ध और तमस का देवी और अमुर का सनातन द्वन्द्व देखा है और देवी है सूर्यमण्डल के सूर्य की 'महामाधवी'। इसी से राम के चरित्र के विचार का सौचा सूर्यात्मिक है और सीता का परासूर्य रूपा नारायण की आदि माधवी का रूप दे दिया गया है। कथा अपने नाम 'संस्करण' में हो सकती है कि मात्र नारायणी गाथा या मानुषी कथा रही हो। परन्तु परवर्ती सगाधना और सचद्वन्द्वों के बाद

रामायण जिस रूप में हम प्राप्त है उसमें 'रामत्व' का अतिमानुषी तथा दिव्य रूप प्रतिष्ठित है और इसी रूप के सदम में हम कहते हैं कि 'रामकथा' परासूय या आदि सविता की कथा है। घुघ या तमस के साथ ज्योति या प्रकाश का द्वन्द्व यह आय ज्योति का सावदेशिक मोतीफ' (न्यासुद्धि) है। परन्तु 'कथासुद्धि' और 'आख्यान' दोनों दो चीजें हैं। 'कथासुद्धि' या 'कथारोड' एक ही रहते हुए भी आख्यान प्रत्येक देश में एक विशेष रूप या आकृति ग्रहण करता है जो उस देश की संस्कृति और भूगोल के द्वारा नियमित होता है। 'तमस' के द्वारा ज्योति का अपहरण फिर द्वन्द्व—अतः म सूय द्वारा ज्योति का उद्धार और तमस की पराजय—यह है मूल कथारोड। नास और ट्यूटानिक गाथाओं में यह एक रूप लेता है देवमण्डल की श्री रूपा 'मिआ' (मिगा) का अमुरा द्वारा जपहरण और दन्ता बुध (बोडेन) द्वारा उद्धार। 'मिआ' देवताओं की स्वमा है और दन्तलोक की श्री है। यह बहन के जपहरण और उद्धार की कथा है। यह कथा 'आख्यान' नहीं बल्कि 'मिथ' है। ग्रीक और हामरीय गाथा में यही कथा रुडि पुत्री हलेन' के अपहरण की कथा बनता है। यहाँ अमुरा द्वारा सोमलता का जपहरण अमृत के लिए देवामुर सग्राम और महिषामुर द्वारा देवी के अपहरण की चेष्टा, इसी 'कथासुद्धि' पर आधारित 'मिथ' है। मिथ 'रूपक' भी होते हैं और जनमृति आधारित 'आख्यान' भी। देवी महिषामुर की कथा रूपक है, भुक्त इतिहास नहीं। परन्तु रामकथा आख्यान है और मुक्त इतिहास से किसी न किसी रूप में जुड़ी है, प्रत्यक्ष या अप्रत्यक्ष। अथवा यह इतनी व्यापक जनमृति का रूप नहीं लेती। आय ज्योति प्रकाश से प्रतिबद्ध ज्योति रही है। तमसो मा ज्योतिर्गमय' इसकी मूल प्राप्ति रही है। ज्योति, मधु प्राण जमृत, राम और चतय के उद्धार के लिए समर जाय साहित्य का प्रिय विषय रहा है। प्रत्येक आय कवि ने इस विषय को आकृति प्रकृति दो द्वै स्वता' रूप से। कथासुद्धि एक होते हुए भी आख्याना की आकृति प्रकृति और चरित्र के साथ एक दूसरे से एकदम भिन्न हैं। इतने भिन्न कि उनके मध्य बादरायण सम्बन्ध' की भी कल्पना नहीं की जा सकती।

रामायण की प्रकृति में मूल का चरित्र और मूल का आवेश प्रतिष्ठित है। सम्पूर्ण महाकाव्य में प्रकाश और 'तपस' की 'इमजरी' ही प्रमुख है। इस वाक्य का प्रथम शब्द ही है तप'। भातय' स्थाय्यामनिरत तपस्विना वाग्बिदा वरम ।" मूल का प्रधान गुण है तपना और छन्दोबद्ध रीति से कल्पना। इसी से रामायण तप प्रधान और मयादा प्रधान काव्य है। ऋषियों के आश्रम मण्डलों के लिए तथा रामचन्द्र के व्यक्तित्व ने लिये तपते मूयमण्डल की उपमा दी गयी है। मूल जाबो का परम आशय है। "वरण्य सबभूतानाम्"। रामचन्द्र के लिए भी यही वाक्य प्रमुख हुआ है और वरण्य वाण्ड के द्वार पर स्थित तपस्वोमण्डल के लिए भी। रामकथा का प्रत्येक पात्रविव चरित्र तप' और मया' का छन्द' से जुड़ा है। तप' और ऋत' अर्थात् नियमानुशासन मूल के मुख्य गुण हैं। और रामायण के चरित्रों में राम लक्ष्मण, भरत, हनुमान सीता कोकत्या आदि सभी चरित्र अपने अपने ढंग से, तप' और ऋत से जुड़े हैं। उत्तरपरित प्रसिद्ध हो सक्ता है राम' में जुड़ा हुआ सक्ता है परन्तु आज वह रामायण' का अभिन्न भाग बन गया है। उत्तरचरित राम के जीवन में तप' की महिमा को वरुण रस की आकृति में रचना है। मूल जैसे अपने हृदय में हजार हजार टन वावाल्ड होतियम हाइड्रोजन का अचिराम गह करत हुए स्थित है और सार जगत का प्रकाश और प्राणमधु बाँटता है, बिना किसी आह' के, बस हो उत्तरपरित' के राम है। भयभूति न बरा सा इतारा किया है राम' के इस 'तप' के बार में पुनराक प्रतीकालय रामत्व करणा रग" कह कर। ऋत या छन्द' की रक्षा के लिए वह अचिराम तप' अचिराम यचना नाग हो राम की मूल की तरह वरण्य सबभूतानाम्' की महिमा प्रदान करता है।

कहने का तात्पर्य यह कि बाह्य और आंतरिक कथा रूप और चरित्र दोनों दृष्टि से रामायण एक मूल प्रतिबद्ध काव्य है। मूल में प्रतिबद्ध हान के कारण ही यह दृष्ट्याविर नहीं, मित्रा तपि का

सीला मच है। इसकी मुख्य भावभूमि शील प्रधान (एथिकल) है। इसमें स्थापित सौंदर्य-बोध सचेत, नो रोग और वदमहीन है। यहाँ तप है, भावुकता की परिलता नहीं।

महाभारत के बारे में श्री मुकुटगुप्त महोदय ने कहा है कि 'बुद्ध आर इट : आइ मोन दि रिअल बुद्ध।' 'हम ही महाभारत हैं—'हम' से हमारा तात्पर्य 'छांटी हम' से है'। इसी तरह रामायण के बारे में भी कहा जा सकता है बुद्ध आर इट, आइ मोन दि आइडियल बुद्ध" अर्थात् 'हम ही रामायण हैं आदर्श रूप' में। 'रामायण' हम जो होना चाहिए वह है। महाभारत हम' जा है' वह है। बिना होना चाहने की आकांक्षा के केवल 'होना' कोई महत्व नहीं रखता। 'होना' से भी ज्यादा महत्वपूर्ण है हमारा स्वप्न, हमारा लक्ष्य, वह जो होने की तलाश हम में है। साहित्य इसी तृप्ता की प्रेरणा को जगाता है। ऐसा साहित्य किसी भी काल सदाशु म अप्रासंगिक नहीं हो सकता। मनुष्यता के सर्वोच्च और मौलिक लक्षणा की जो सुंदरतम आकृति भारतीय परिवेश में सम्भव है उसका 'माडेल' या कामूला रामायण महाकाव्य प्रस्तुत करता है। जिस दिन इस देश में आदर्श नागरिक, आदर्श पुत्र, आदर्श माँ, आदर्श पति, आदर्श परी और आदर्श बच्चा होना अप्रासंगिक हो जायगा, जिस दिन भारतीय के लिए 'मनुष्य' होना ही अप्रासंगिक हो जायगा, उस दिन हम मान लेंगे कि हाँ, अब रामायण भी अप्रासंगिक हो गयी। अथवा नहीं।

जो बुद्धिवादी इसकी प्रासंगिकता का प्रश्न उठाते हैं वे खुद अपना चरित्र और चेहरा दर्पण में क्या नहीं देखते कि आज वे ही जितने प्रासंगिक हैं, इस देश के भीतर और समस्त एशिया भूखण्ड के भीतर। स्वयं घोषित 'हीरोइज्म' के बावजूद उनका चेहरा उनके व्यक्तित्व का पर्दाकाश कर देता है कि उनकी भूमिका राजनीति के विदूषकों की है। वस्तुतः वे अस्त्युत्तर के भी पात्र नहीं। केवल उपेक्षा का पात्र हैं। 'बातुल भूत विवश मतबारे। ते नाहि बोलत बचन संभारे।'।

इधर प्रायः एक सवाल पूछा जाता है 'भारतीयता' क्या है? मैं इस प्रश्न का यही उत्तर देता हूँ, "भाई, एक वाक्य में मैं इसकी परिभाषा दे नहीं सकता। पर एक शब्द में दे सकता हूँ। वह शब्द है 'रामच'। रामच ही भारतीयता है। राम जसा आदर्श भाई, आदर्श पुत्र आदर्श पति, आदर्श बेटे और आदर्श राजा होना ही, राम जसा स्वभाव धारण करना ही, सही ढंग से भारतीय होना है। मुद्रिष्ठिर विजय, अशोक अक्षर और हमारे युग में महात्मा गांधी ने 'राम' जैसा स्वभाव धारण करने की चेष्टा की, और इसीमें वे परेष्ठ माने गये। रामचंद्र का निरासक्त पुरुषार्थ याग और शील प्रधान दृष्टि ही गांधीजी का आदर्श था। और जब हम उन्हें नये भारत का राष्ट्रपिता कहते हैं तो यह बात हम महाकाव्य भूमि से जोड़ देती है। भारतीयता वस्तुतः एक शील का नाम है। यह कोई भौगोलिक या राजनितिक आदिक्रिया नहीं। इन शील' की सर्वोत्तम व्याख्या मिलती है रामायण के चरित्रों की जीवनसीला में। 'शील' शब्द का प्रयोग चातुर्हि दी म मुरोवत' या मकोची स्वभाव के अर्थ में होता है। शील मुरोवत' दाना शब्द साधु शब्द है। परंतु 'शील' शब्द का अर्थ बृहत्तर है। यह स्वभाव चरित्र की सम्पूर्ण आचरण संहिता का घटक शब्द है। बौद्ध ने धर्म का अर्थ आचरणगत ही रखा अतः शील' शब्द बौद्ध साहित्य में धर्म' के समवर्त चल रहा था। 'शील' की महिमा पर बौद्धों ने जोर दिया है और आज्ञा पान का मर्यादाओं तक उसका विस्तार किया है। शील के म दभ में बुद्ध का एक बड़ा ही सुंदर वचन है

'चदन तमर वापि उप्पल अपवामिकी

एतम गघजातान शीलमघो अनुत्तरो।'

यैविक साहित्य में जो महिमा 'श्रुत' शब्द की है, महाकाव्यों पुराणों में जो महिमा धर्म की है बौद्ध साहित्य में शील' शब्द उसी के समवर्त महिमा का धारण कर रहा है। मूलम दृष्टि में श्रुत

‘धम’ और ‘शील’ इन शब्दों में परस्पर भेद है। परंतु व्यावहारिक दृष्टि से दोनों शब्दों का तात्पर्य एक ही होता है ‘आचरण की सुंदरता (एथिकल व्यूटी)।’ यो ‘शील’ एक ऐसा शब्द है जिसका अभावी भाषा में प्रतिशब्द पाना मुश्किल है। अंग्रेजी का ‘इथीस’ शब्द जिससे ‘एथिक्स’ निकलता है इसका कुछ कुछ निकट है। डॉ० कृष्ण चंत य ने ‘शील’ के भाव को स्पष्ट करने के लिए इसका अनुवाद किया है ‘सोशियो कल्चरल व्यूटी’। परंतु ‘शील’ में ‘सोशियो कल्चरल गुडनेस’ भी निहित है। आचरण की ‘भव्यता’ और ‘दिव्यता’ दोनों ही ‘शील’ के अंदर निहित हैं। जो भव्य है वह सदैव ‘दिव्य’ नहीं होता। परंतु ये ‘दिव्य’ ‘भव्यता’ के असत्य उदाहरण हमारे सामने हैं। तो भी काम चलाने के लिए आचरण ही दय या मॉरल ‘यूटी’ इसका अर्थ मान कर चल सकते हैं। इस भारतीय ‘शील’ की सर्वोत्तम व्याख्या मिलती है रामायण के प्रथम सर्ग में तथा रघुवक्त्र के प्रथम सर्ग में। “को वस्मिन् साम्प्रतं लोकं गुणवान् कश्च वीरवान्” से शील’ प्रश्न उठता है और नारद उत्तर देते हैं रामचंद्र का पूरा चित्र उपस्थित करके। इस चित्र का पूरक चित्र है अयोध्याकाण्ड के प्रथम सर्ग में। या दोनों सर्ग मिलकर ‘रामत्व’ के शील की तस्वीर पूरी करते हैं।

कालिदास व्यास वाल्मीकि के सतीश बनते हैं। शाकुंतल’ और कुमारसंभव’ लिख कर नहीं बल्कि रघुवक्त्र और पूवमेघ’ लिखकर। ‘पूवमेघ’ भारत का भौगोलिक चेहरा देता है और रघुवक्त्र’ भारत की आत्मा प्रस्तुत करता है रघुओं की शील’—याथा द्वारा। वस्तुतः रघुओं का ‘शील’ ही भारतीय शील’ है और रामचंद्र सर्वोच्च प्रतिनिधि हैं। इस शील का फामूला या साचा बणित है, रघुवक्त्र के प्रथम सर्ग में ही।

‘सोऽहमाजं मण्डिता आफलोदपरुमणाम
आसमुद्रक्षितिशां तामानाकरयवर्मनाम्
यथाविधिहृताम्नीना यथाकामाचितायिनाम्
यथाऽवराधदण्डाना यथाकालप्रबोधिनाम्
त्यागायसभतार्थाना सत्याय मितभाषिणाम्
यशसे विजिगीषूणा प्रजायै गृहमेधिनाम्
शशवेऽभ्यस्तविद्याना योवने विषयपिणाम्
बाधक्ये मुनिवृत्तीना योवेना से तनुयजाम् ।’ इत्यादि।

रघुओं के शील का यह फामूला मूलतः रामायण वालकाण्ड के प्रथम सर्ग और अयोध्याकाण्ड के प्रथम सर्ग’ से आया है। वस्तुतः भारतीय दृष्टि में मनुष्यत्व का जो सर्वश्रेष्ठ रूप है वह रघुवक्त्र और राम’ के माध्यम से यथतः हुआ है। यही आदर्श भारतीय शील है और इसी का नाम सही भारतीयता है। इसे दूसरे शब्दों में निरासक्त पुरुषार्थ योग कह सकते हैं।

जब तक यह ‘शील’ रघुवक्त्र में सक्रिय रहता है रघुओं का उत्पन्न होता चला जाता है। जहाँ जहाँ यह ‘शील’ कमजोर होता है वहाँ ट्रेजेडी का सूत्रपात होता है। वस्तुतः शील ही किसी व्यक्ति या कुल के भीतर निरंतर ‘जीवनी शक्ति’ है। इसके पराजित या क्षीण होने का अर्थ है रघु और मृत्यु की विजय। यह रघुओं का शील ही ‘रामत्व’ में पूर्ण आकृति लेता है और भारतीयता की यही श्रेष्ठतम आकृति रचता है।

मेरी अपनी धारणा है कि भारतवर्ष का नाम ‘भारत’ शाकुंतल भारत के नाम पर नहीं पड़ा है। न केवल जैन ग्रंथ बल्कि हिंदू श्रीमद्भागवत के अनुसार इस भूखण्ड का नाम भरत चक्रवर्ती के नाम पर पड़ा जो ऋषभदेव जी के पुत्र तथा बाहुबलि के भाई थे और इनकी राजधानी साकेत’ थी। ये भी सूर्यवंश से ही आते हैं। परंतु मेरी धारणा है कि ‘भारत’ एक व्यक्ति नाम नहीं गण या समूह का नाम है। ‘भरतो’

की कीर्ति का सद्म 'बहुवचन' रूप में सहिता और ब्राह्मण ग्रंथों में आया है। 'रघु' और 'भरत' शब्दों का प्रयोग प्रायः बहुवचनात् हुआ है, रघुओं की कीर्ति या 'भरतों की कीर्ति' कह कर। अतः 'भारत' नाम 'भरतों' के कारण पड़ा है और ये भरतगण सम्भवतः उन आय कबीलों में से जो प्रथमपथ में ही सप्तसिंधु प्रदेश में प्रवेश करते हैं। ये प्रथम भारतगण सूयवशी ये चंद्रवशी नहीं। एक मन्त्र में यह भी कहा गया है 'भरतों की अग्नि ने पुरुरवा की कीर्ति को ध्वंस किया।' (अवधवासी लाला सीताराम द्वारा 'अवध के इतिहास' में उद्धृत) पुरुरवा चंद्रवशी था और शाकुन्तल भरत का पूज्य था। इस मन्त्र से ध्वनि निकलती है कि प्रथमपथ के भरतगण चंद्रवशी नहीं थे। हम निश्चिततः का साध्य लें तो बात और साफ हो जाती है। उनके अनुसार 'भरत' शब्द का अर्थ ही होता है सूय और उसकी प्रजा को इसी से 'भारती' कहते हैं "भरत आग्नि तस्य भा 'भारती'।" रघुगण भी भरत वशी या सूयवशी थे। जतः उनका शील ही भारतीय शील का प्रामाणिक रूप हो, इस बात के लिए यह ऐतिहासिक युक्ति भी मिल जाती है।

परन्तु जिसे हम आज भारतीय 'शील' या भारतीयता कहते हैं उसका उद्भव सप्तसिंधु में नहीं बल्कि यमुना गंगा सरजू सदानीरा की घाटियां में हुआ है और यह सम्भव हुआ है भरतवशीय रघुओं की आय संहति और स्थानीय नाशिकों की निपाद संहति के सम्बन्ध से। आधुनिक भारत का शील सारस्वत नहीं 'गाय' है और 'गंगा' एक किरात निपाद भाषा का शब्द है। साथ ही 'गंगा' भागीरथी भी है और रघुकुल दक्षिणवर्ती है। यह निपाद और रघुओं की नदी है। राम और निपाद गुह के आलिंगन के पूर्व ही ('भेंडे रामभद्र भोरे बाहू') रघुकुल की आय संहति और गुह की निपाद संहति परस्पर आलिंगन कर चुकी थी। दोनों मिलकर एक समन्वित पथ पर चल रही थी। गाय आय का चरित्र ईरान और ग्रीस के पवन आय से इसी कारण भिन्न है। यह एक नव्य आयत्व है जिसके देवता हैं सविता और विष्णु तथा शिव जिसका मन्त्र है गायत्री जिसकी उपासनापद्धति है पूजा और दक्षिणाचार इस नये आयत्व का गुण है विश्वामित्र और अगस्त्य। इसके विपरीत रावण जो परम्परा को यदि प्रमाण माना जाय तो आयवशीय था। (उत्तमकुल पुलस्त कर नाती। शिव विरधि पूजेन बहु भाती), तथा सारी राक्षस सभ्यता आदिम आयत्व और वामाचार का प्रतीक है। रावण कुम्भवर्ण, ब्रह्मा अर्थात् 'प्रजापति' एवं 'रुद्र' के उपासक हैं और मेघनाद अग्नि का। 'प्रजापति' अग्नि और रुद्र आदिम आय देवमंडल के देवता हैं। रामकथा को यदि हम जाति सचप मानें तो यह आदिम आय बनाम नव्य भारतीय आय की लड़ाई है। आय द्रविड़ सचप की बात करनी तो इस सद्म में सरारत भरी है। सारा द्राविड़ मंडल तो लगेटा बाध कर रामचंद्र के साथ था।

ब्राह्मण ग्रंथों में एक कथा आती है। राजा रघुगण पूर्व की ओर मुख करके बैठे थे। उनके मुख से अग्नि निकली। राजा उसके पीछे दौड़े और राजा के पीछे उनका पुरोहित सूबा लेकर। अग्नि यमुना गंगा-सरजू को पार कर सदानीरा गडक के तट पर जा रुकी। फलतः यमुना से सदानीरा तक पथ भूमि का विस्तार हो गया। मुझे लगता है कि यह कथा आर्यों के द्वितीय विस्तार का मिथकीकरण है और व्यक्तियाचक सत्ता रघुगण वस्तुतः समूहवाचक रघुगण है। यमुना और सदानीरा के बीच प्रेता के राजवंशों का इक्ष्वाकुओं से सम्बन्ध था और भारतगण का ही एक भाग रहा होगा रघुगण जिसकी सत्ता बाद में स्वतंत्र हो गयी और इन्होंने ही 'गाय' आयत्व या नव्य आयत्व की सामाजिक और मानसिक भूमि के उद्भव और संवर्द्धन का श्रेय है। इनके ही आचरण से उस 'शील' का विकास हुआ था जिसे कालांतर में अस्तित्व भारतीय शील का रूप अल्प परिवर्तन के साथ प्राप्त हुआ। यह भारतीय शील वस्तुतः आय आन्तर सम्बन्ध का प्रतिफल था। ऐतिहासिक दृष्टि से यह आदिम आय 'शील' से कुछ भिन्न, कुछ तरल और कुछ उदार था। ऐसी अवस्था में स्वाभाविक है कि रघुओं के शील की सर्वोच्च गाथा रामायण

भारतीय 'शैल' का शास्त्र बनकर हमारी कल्पना में प्रतिष्ठित हो जाय। आज के कुछ 'करीयरिस्ट' सुविधावादी और राजनीति के दलाल बुद्धिजीवियों के कहने से क्या होता है ? तथ्य तो यह है कि भारतीय 'सोशियो कल्चरल ब्यूटी' और 'सोशियो-कल्चरल गुड्स' का दूसरा नाम है 'रामायण संहिता'।

यद्यपि रामायण हमारे निरासक्त पुरुषार्थ योग का और सामाजिक सांस्कृतिक श्रद्धा का महाकाव्य है वैसे ही जस श्रीमद्भागवत हमारे सौ दयबोध और रस दृष्टि का, एक महाभारत हमारे 'भवति' स्तर पर विकासमान बाह्य जीवन का और उसके मध्य अस्ति स्तर के आत्मिकबोध का महाकाव्य है। यद्यपि महा का य हमारी तीन भाँखें हैं जो हम क्रमशः नैतिकता, रसदृष्टि तथा दशन पथ पर सही बोध और सही प्रेरणा देती रही हैं। इनमें सामाजिक दृष्टि से सर्वाधिक महत्वपूर्ण है रामायण। रसबोध और वाचनिक बोध तो ध्यवृत्ति से जुड़े हैं, पर 'शैल' का सम्बन्ध व्यक्तित्व और समूह दोनों से है। शैल का एक अर्थ लज्जा शरम, हया भी है। लज्जा शरम हया एष बहुत बड़ा रक्षावच है जो हम अनुचित एवं अपवित्र के प्रति परापूर्व हाव से रानता है। लज्जा भगवती शक्ति है और 'हो' (देवी बीज) को लज्जाबीज भी कहते हैं। विष्णु पुराण भी कहता है कि 'धम' या 'शैल' ही बन्धन या परिधान है। जिसके पास 'धम' नहीं, 'शैल' नहीं आचरण की कोई सहिता नहीं, वह 'नग्न' है। ता यह महाकाव्य हम 'शैल' या परिधान देता है हमारी नग्नता को ढँकता है, हमें दिव्य मनुष्यता का निर्मोक देकर समुद्र से रक्षा करता है। इस स्थापने का अर्थ होगा नग्न हो जाना, मनुष्यत्व के लक्षणों का परित्याग कर देना। अतः हम इसे त्याग नहीं सकते। हम से कोई नग्न या निलज्ज या बेहया बनने में ही अपनी बाह्यवाही देखें तो ठीक है व जगत् बाह्य करें। तब मात्र फाटे का ? परन्तु हम में जो 'रिजल बुद्ध' है, 'छाँटी हम' है, व इसे किस त्यागें ? अस्तुतः यह ता कण के बच की तरह भारतीय जीवन के ज म सहोदर हैं।

The Epic-Poetry in Sanskrit Literature

Dr (Mrs) Usha Choudhury

The Epic Poetry in Sanskrit literature is generally classified as Itihāsa (epic history) and Mahākāvya (the epic poem or the court epic). Of these two categories the Rāmāyana and the Mahābhārata, the early epics of India are traditionally known as history or epic legends. These two epics present the whole of the life of a society against a natural background with simplicity, grandeur and authority. They are encyclopaedic in their scope, cyclic in structure and objective in nature. These two great epics have been as it were the two eyes of the nation. The magnitude, profundity and loftiness desired in an epic are amply evident in these two epics of growth. The values and ideals of life set forth in these works are universal and eternal. The main aim of these two epics is the achievement of the four fold end of life (Puruṣārthacatushtayam) i.e., righteousness, wealth, fulfilment of desires and emancipation (Dharmarthakāma-moksha). The leading motif in both the epics, however, is the Indian idea of Dharma about which Vyasa gives commandment

*Na jñātu kāmāna bhayāna lobhād
dharmam tyajeyvitasjyāpi hetoh
Dharmo nityaḥ sukhaduhkhe tvanitye
jivo nityo heturasj tvanityah*

One should not relinquish Dharma out of love of pleasure or out of fear or out of avarice or out of love of life. Dharma is eternal; pleasure and pain are evanescent. The soul is eternal but its embodiment is transient.

The Rāmāyana consisting of 24,000 verses and Mahābhārata a lakh verses are both composed in heroic metres, śloka and Upajāti. The Rāmāyana has a unified style whereas the Mahābhārata is in its form due to the incorporated matter, an encyclopaedia on Indian religion, philosophy, social institutions, legends and all other aspects of life. The Mahābhārata proclaims itself

*Dharme rthe kāmē mokṣe ca Bharatarshabha
Yadīhāsti tadanyatra yannēhāsti na tat kvacit*

Rama the embodiment of truth and righteousness has been portrayed in the Rāmāyana as an ideal epic hero. The leading motifs of this epic such as the great love of Rama and Sita, brotherly love, love of father for the son and sincerity among friends etc. have inspired and moulded the life pattern of the Indians for centuries. Yudhishthira, the hero of the Mahābhārata has also been delineated as an ideal of righteousness.

and the battle of Mahabhārata was fought for the sole aim of establishing Dharma (Dharmasamsthāpanārtham) for which even the God is supposed to incarnate himself

The Rāmāyana is called the Ādikāvya the first of poems in the Sanskrit literature and truly did it inspire the later classical poets and serve as a model in poetic diction treatment and development of the theme portrayal of characters, delineation of emotions and formal features of poetic structure. Mahābhārata is a storehouse of ancient and some of the stories e.g., of Nala and Damayanti have been narrated in the most exquisite and graceful style. It has instances of beautiful heroic poetry and has preserved some remarkable ancient *bard* poetry.

The lament of mourners for the dead at the close of the battle is full of pathos and is masterpiece of elegiac poetry. Life is the other name for strife and one must fight it out without compunction (yudhyasva vigatajvarah) ■ the eternal message of Bhagavadgita the sacred song of the Mahābhārata. The two epics have not only had tremendous influence on the life and civilization but also the development of languages and literature.

The journey from the two natural epics of growth to the artificial epic poems or the Mahakavyas must have certainly been very interesting but the epic creations of the early poets are not available. The early existence of the court epic is furnished by the statement of Rāṣṭrakhara who ascribes the authorship of a kāvya the *Jambavauṣṭya* to Pāṇini who lived in the 4th century B.C. Patanjali in the 2nd century B.C. gives testimony to a kāvya named *Vararucakāvya* and mentions three romances entitled *Vasavadatta*, *Sumanottara* and *Bhaimavatu*. All these indicate the existence of kāvya which can further be corroborated by the *Chandas Sutra* of Pingala which deals with classical prosody after dealing with the Vedic metre thus giving an evidence of the early existence of Kāvya literature.

Analysing the form of the Mahakāvya or epic poem the Sanskrit poets say that the theme should be taken from either history or the old narratives and divided into cantos (Sargas) which can go upto twenty. The unfoldment of the subject deals not with events as with situations at various points in the story. The epic is a series of chosen moments. The hero should be noble and valiant who dominates the whole poem. The aim is to express the four ends of life and according to Bhāmaha aesthetic experience (Rasa) should be produced by a good epic. There should be description of towns, oceans, mountains, seasons, the rising and setting of sun and moon, love, separation, battles and hero's triumph etc. In fact the canvas of the epic poem ■ very big and is congruent with the nature of the world and at the same time it develops itself into a generalised symbol of human endeavour. In a nutshell as Prof. Raghavan says, the ideology bequeathed to the classical poets by Vyasa and Valmiki was to project through the epic or long poems (Mahākāvya) the personality and the heroic acts of one of exalted nature (*dhruvādatta*) or one who was a ruler, sage (*rajarshi*) and an upholder of Dharma.

The first writer of epic poems in Sanskrit is a Buddhist poet Ashvaghosha who lived in the first or second century A.D. The two epics of Ashvaghosha the *Buddha charita* and *Saundarananda* deal with the life of Buddha and the conversion of the

reluctant Nanda, the half—brother of Buddha respectively This was the time of Kanishka, the famous Kusana King who was a great patron of Indian art and literature and follower of Buddhism That a Buddhist should have thought to compose ornate epics in Sanskrit language for the propagation of the Buddhistic doctrines proves the attractiveness and popularity of this literary art According to the author it is written mainly for the sake of *Vyupashānti* (attainment of spiritual peace) Though this ethical purpose goes against the aims of *kavya* yet his strict conformity to the rules of epic poetry proves his poetic mastery in dealing with a literary form Besides its didacticism particularly in *Saundarananda* where at the end the poet mostly exhorts to follow the Buddhistic moral and spiritual path and discusses at length the principles of this philosophy it is a poetical work of brilliance and vitality He develops the characters with acute sympathy and builds up the spiritual tension very effectively and relates the story as how Buddha converted his brother Nanda who was immersed in the ocean of worldly pleasures and love for his beautiful wife Sundarī He writes most realistically about love and denounces it at the end by asking the reader to blow off the poetic dust and take the embedded spiritual gold but 'Ashvaghosha's poetry is too substantial to be thus blown away Of course his famous epic is *Buddhacarita* Of its 28 cantos a little less than half is now available in the original but complete translations in Chinese and Tibetan have been preserved The Chinese Buddhist pilgrim Hsing who visited India in the 7th century wrote The *Buddhacarita* is widely read or sung throughout the five divisions of India and the countries of the Southern Sea It deals with the story of Buddha as how does he win enlightenment whereas in *Saundarananda* Buddha helps in bringing enlightenment to his brother The poet here displays a complete mastery over the technique of *kavya* and his style is on the whole charming and natural Influence of *Valmiki* is very much evident in both the epics

The continuity of the epic style in the writing of later Sanskrit poets found its pinnacle in the works of Kalidāsa Most scholars are of the opinion that Kalidāsa belonged to the Gupta period and lived during the reign of Chandra Gupta II (3rd to 4th century A.D.) Kalidāsa wrote two epic poems *Raghuvamsha* and *Kumarasambhava* The *Kumarasambhava* is an epic in seventeen cantos of which the first eight are believed to be genuine The theme of the epic is the marriage of Lord Shiva and Uma Uma falls in love with Shiva and finds him with great hardship The idea is that the sublime love can be achieved only through austerity and this love blossoms in the birth of a heroic son who becomes the general of the forces of the Gods and vanquishes the demon Taraka to deliver the world from its sufferings The *Raghuvamsha* which is undoubtedly the work of a mature hand deals with the life history of the kings of the Ikshvāku family in general and of Rama in particular This epic composed in nineteen cantos reflects all the sides of the poet's mind and gives ample evidence of a master poet and of supreme aesthete who has presented a perfect picture of Indian attitude, ideals and vision in life Both the epics illustrate Kalidāsa's descriptive power The poetical delineation of the six seasons and of the beauties of nature specially the grandeur of the Himālayas along with the description of the quest of Uma for Shiva exhibit his unique understanding of human emotions and the effect of seasons on them The skill of Kalidāsa

in the use of similes is proverbial. The similes employed by Kalidasa seldom fail to heighten the narrative sequence as well as achieve a subtle consistency of internal relations. A striking example is being given below from the 6th canto of the *Raghuvamsha* which describes the *svayamvara* (self selection of husband) of Indumati who is compared to the moving flame of the lamp and the kings, rendered lustreless as she leaves with the road way that becomes devoid of light as the flame passes away at night

*Sameārini dipahukhaiva rātrau
jam jam vjāyāya patimārā sa
Narendramārgāta iva prapade
vīarnabhāvam sa bhūmipālāh*

Kālidasa's epics present a balanced pursuit of virtue by provoking thoughts for the enlightened. *Raghuvamsha* gives illustrations of the four achievements of life which are embodied in the actions of the various kings. An imbalanced attitude to the values of life would culminate into human tragedy is well depicted in the portrayal of Agni Varsha in 19th canto of the same epic. The poet talks about the Indian concepts of life which combines ephemeral with spiritual. He gives words to a deep philosophy of human endeavour and a transcendent reality. In *Kumarasambhava* there is a prayer which says "You who are the origin of the world are yourself without origin, you are the destroyer of the world and are yourself indestructible, you the beginningless are the beginner of the world and the Lord of the world are you without any master". It is said by the scholars that an integrated world view, a sense of kinship with man and nature, a profound poetic sensibility and above all a deep philosophy and an infallible *Varte* enabled Kālidasa's poetry to win a place in the world heritage.

After Kālidasa, it is Bhāravi who is termed as second in importance among the writers of the *Mahākāvya*s. He is mentioned with Kālidasa in the famous Aihole inscription of Pulakesin II dated 634 A.D. Bhāravi has to his credit only one epic viz. the *Kirātārjunīyam*, the theme of which is taken from an incident of the *Mahabhārata* which describes how Arjuna obtained the Pashupata weapon from Shiva. This single incident has been developed into nineteen cantos written in a decorative style though with depth of meaning (*Arthagaurava*). His power of description is great but he forgets at times that it is an organic part and that it is required only to help in the unfoldment of the narrative. But it will be wrong to deny his remarkable observation of the beauties of nature and maidens.

*Katipayasahakārapushparabhyś, tanurūhino lpaṇinudrasindunārah
Surabhumukhahimantatāmli samupajayau līlirah smarākabandhun*

Then came the cool season, love's one friend, the harbinger of the advent of spring and of the end of the winter, charming with few mango flowers, possessed of little frost and a few *Sindurāra* flowers just blossomed.

Bhāṭi is another famous writer of epic poetry. It is believed that he lived in the beginning of the 6th century or at the latest in the middle of the 7th. His work

Ravanavadha which is usually known as Bhattikavya serves the dual purpose of narrating the story of Rama and illustrating the rules of grammar. It contains twenty two cantos and is divided into four sections. Though this epic poem is written deliberately to illustrate rules of grammar and rhetoric yet in more places than one the poet has given ample evidence of his artistic talents. At the time of Sita's fire ordeal he manages to put fine poetic touches to magnify the poignant moment. O wind purifying all throughout the three worlds moving amidst all creatures, know that my mind is free from sin. Laksmana make a funeral pyre a medicine for my grievous woe. Let Rama be pleased with me today or if I am tainted, let fire bring an end to me.

Magha occupies an illustrious position in the history of Sanskrit epic poetry. He lived during the later part of the seventh century. The theme of his epic poem Sisupalavadha is taken from Mahabharata. It describes in twenty cantos the killing of Sisupala the king of Cedi by Krishna. His style is decorative and he finds pleasure in exhibiting his power of twisting language. In fact because of a slender episode he is forced to surrender his artistic propriety while expanding it by descriptions and other subterfuges. But it was an era of elaboration and embellishment in the ornate style of the court epic so he earned great praise from the Indian writers during that and later period. One of them says that it requires one's life time to study the Meghaduta and the poem of Magha. Another declares that Magha has exhausted the whole vocabulary in the first nine cantos of his poems after which no new word is found. He is a poet of skill and yet he commands much luxuriance of expression and thought. The charm of his diction lies in the choice of words soft and sweet, set in a musical rhythm that chimes like the gentle ripples of stream. For example

*Rājya rāji vata lolabhringham musmantam usanam talibhis tarunam
Kāntālakāntā lalanāh surānām rāsobhura ksobhutam udahantam*

That mountain on which the trees hovered over the beds of lotuses on which the clumps of trees mitigated the heat of the sun and the divine damsels with the lovely ringlets of hair roamed unmolested by the demons'. But it is a fact that Magha mostly imitated Bharavi's laboured style which reached its climax in Sriharsha's *Naishadhikavya*. Before Sriharsha we have the works like Haravijaya of Ratnakara of 9th century A.D. This is an epic poem of 50 cantos dealing with a Shaivite theme. Another Mahakavya is Srikanthacarita of Maikha belonging to the 12th century and a poet of Kashmir. These are written according to the prescriptions given by poetics but their plots are feeble and the glorification of Lord Shiva seems to be their main motive.

The fascinating story of Nala and Damayanti of the Mahabharata forms the central theme of Sriharsha's masterpiece the *Naishadhikavya*. He belongs to the 12th century A.D. and was a monistic dialectician but his epic poem in twenty two cantos proves his worth as a poet of great talent and skill. He turns a simple tale into an epic theme. As a matter of fact the *Naishadhikavya* is a true representative of Sriharsha's erudition and poetic genius. He may not be possessing the poetic suggestion (*vyanganā*) which distinguishes the writings of great Indian poets like Kalidasa but his power of

expression is captivating His epic illustrates his deep knowledge of philosophy and is termed as a tonic for the learned (*vidvadaushadham*)

In the following verse there is a reference to Vedānta

*Netrāṇi vidarbhasutāsakṣiṇam
vimukta tat tad viśayagrahāṇi
Prāpustamekaṁ nirupākhyaṛupam
Brahmeva cetāmsi jataṁrātanam*

Just as the minds of the ascetics forsaking their attachment to the objects of senses attain the One Absolute whose nature is beyond the range of expression similarly, the eyes of Damayanti's friends averting their attention from the various objects were fixed on the swan whose beauty was beyond all description' Śrīharsha is very famous for charm of words (*padalālityam*) There is grace and eloquence in his diction freshness and vivacity in his style, smoothness and flow in his expressions and tenderness and feeling in his descriptions

Besides these famous epic poems we have a long list of lesser epic poems in the later part of the classical period One thing unique of these epics is that even if they lack poetic sensibility yet they betray deep and encompassing scholarship and hardwork of the poets So it is not very right to call that age 'the age of decadence in Sanskrit literature' On the other hand it was the age of profound literary activity and advancement in a particular trend of literature We have epic poems like *Mahabharata* by Amarachandra Suri *Naranāraayanānanda* by Vastupala and *Pandavacarita* by Devaprabha Suri, all belonging to the 13th century The themes of all these Mahakāvya are taken from the Mahabharata In the same way Ramāyana has furnished themes for Chakrakavi who wrote *Jānakīparinaya* in 17th century and for Kavimalla who composed *Udararaghava* in the 14th century Krishnananda and Vamanabhata Bana in their epic poems *Sahridayānanda* and *Nalābhyudaya* picked up the Nala Damayanti story Lolimba Raja of 11th century and Venkatadesika of 14th century wrote *Harvilāsa* and *Yadavābhyudaya* respectively to illustrate the Krishna legend Nilakantha Dikṣita in his two Mahakāvya *Śivalīlārnava* and *Gaṅgāvataraṇa* propitiates Lord Shiva In fact in most of these epics one finds that the plot moves on two levels one, erotic love and second ascetic renunciation Then we have epics written on the lines of Bhatta where kavya serves the double purpose of narration of a story and the illustration of the rules of grammar

Bhatta Bhauma in *Ravanārjunīyam* Halayudha in *Kavirahasya* and Vasudeva in *Vasudevavijaya* achieved this double purpose of illustrating grammatical rules and the concepts of poetics along with creating the ornate epic poems In fact we find many more epics of this nature Here the poetic sensibility and scholarship are implacably interwoven to give a lasting effect of the taste of that era

The tradition of poetic composition in the epic genre has been transferred to all the modern Indian languages and has at the same time continued in the Sanskrit language which pulsates with life through poetic activity in various aspects of literature even today

When we say epic poetry we are immediately reminded of an age where everything is larger than life. The poet's powers are devoted not to making a story but to making an epic out of a famous story so he concentrates more on building up his various characters, bestowing them with everything which is high and idealistic. The poet goes on describing various moments in the story to show his poetic skill and above all his main endeavour remains to bring about a synthesis between the temporal happiness and spiritual bliss. Above all epics in Sanskrit poetry are well known for the universal human quality but at the same time due to their multidimensional quality they can be enjoyed as sheer poetry also.

नाट्यशास्त्र : प्रकृति और परम्परा

श्रीमती इन्दुजा अवस्थी

भारतीय नाट्य आलोचना का दो हजार वर्ष पुराना ग्रन्थ—भरत का नाट्यशास्त्र—पुणतया व्यावहारिक लक्षण-ग्रन्थ है। उसमें नाट्य प्रस्तुति के विविध पक्षों और व्यवहारा का सर्वांगीण विवेचन किया गया है। भरत अपने समय की जिस अत्यन्त जीव त एव समृद्ध नाट्य परम्परा के साक्षी थे, स्वयं उसके प्रयोक्ता भी थे (त्वं पुनश्चतसयुक्तं प्रयोक्तार्यस्य भवानथ ॥ ना० शा० १/२४), उसी का विवेचन उन्होंने अपने ग्रन्थ में किया है। नाट्यशास्त्र में नाट्यकला के सिद्धान्त पक्ष के साथ नाट्य प्रयोग और अभिनय के विविध प्रकार, लोकधर्मी और नाट्यधर्मी, वृत्तियाँ और प्रवृत्तियाँ, नाटक में संगीत और नृत्य का प्रयोग तथा रंग प्रदर्शन के कुछ व्यवहार जैसे पूरवर्ग आदि का स्पष्ट और अत्यन्त व्यावहारिक विवेचन है। नाट्यशास्त्र में भरत ने विवेचनीय ग्यारह विषयों का उल्लेख किया है

रसा भावा ह्यभिनया धर्मी वृत्तिप्रवृत्तयः ।

सिद्धि स्वरास्तथातोष गान रगश्च सग्रहः ॥

(ना० शा० ६ १०)

अर्थात् रस तथा भाव अभिनय, धर्मी, वृत्तियाँ और प्रवृत्तियाँ, नाट्य सफलता के लिए अनिवार्य तत्त्व, वाद्य तथा मौखिक संगीत और नाट्य में उनका एकजुट प्रयोग रंग सग्रह है (जिनका विस्तरेण नाट्यशास्त्र में किया गया है ।)

खेद की बात है कि बाद के नाट्य अध्येताओं और रङ्गकर्मीयों के सामने नाट्यशास्त्र का प्रायोगिक रूप उतना महत्वपूर्ण नहीं रहा। उन नाट्य (काव्य) शास्त्रियों की दृष्टि नाटक के व्यवहार पक्ष से हट कर रस सिद्धान्त के अधिक-से अधिक सूक्ष्म विवेचन की ओर चली गई। उनका अध्ययन रसनिष्पत्ति की टीकाओं में ही सीमित रह गया और वह रस सिद्धान्त सुविकसित और रससिद्ध नाट्यप्रस्तुतियों से जुड़ा हुआ था—और उनका अनिवार्य अंग था—इस तथ्य की उपेक्षा कर दी गई। इसका एक बहुत बड़ा कारण यह था कि दसवीं शताब्दी के बाद (उसके पहले की व्याख्यायें उपलब्ध नहीं हैं) संस्कृत नाटकों की प्रयोग परम्परा विविध राजनीतिक और सामाजिक कारणों से क्षीण हो गई थी और नाट्यशास्त्र की मायताओं और रंग व्यवहारा की अभिव्यक्ति जिन पारम्परिक नाट्यरूपों में सजीव थी विवेचना ने उनको साहित्येतर मानकर उपेक्षणीय समझा।

नाट्य प्रयोग सम्बन्धी मनी विषयों का नाट्यशास्त्र में जिस प्रकार विवेचन किया गया है उससे इसके रचयिता का व्यावहारिक दृष्टिकोण स्पष्ट होता है। अन्य विषयों की भांति रस और भाव विवेचन में भी भरत का दृष्टिकोण प्रयोगपरक रहा है। उन्होंने रस के आस्वाद की चर्चा नाट्य प्रयोग के सम्बन्ध में की है, काव्य के सम्बन्ध में नहीं। भरत का प्रसिद्ध रसमूकन विभानुभावव्यभिचारि सयोगाद्रसनिष्पत्ति—दायनिक काव्यशास्त्रियों की चर्चाओं में प्रत्यभिज्ञा रक्षण तथा शेषों का आनन्दवाद आदि से जाह्न दिया गया जिससे

कारण रस निष्पत्ति के व्यावहारिक पक्ष की ओर से ध्यान हट गया। भरत ने रस सूत्र में कहा है कि आलस्य और उद्दीपन विभाव, अभिनेता द्वारा प्रस्तुत अनुभावो, व्यभिचारी भावो, एवं सात्विक भावो के स्थायी भाव के साथ समुचित संयोजन से दशक के मन में वह आस्वाद उत्पन्न होता है जिसे रस कहा जाता है। यह रस अलौकिक है अर्थात् नाट्य ससार का अंग है वास्तविक ससार का नहीं और इसी से उसके आस्वाद को 'ब्रह्मानन्द सहोदर' कहा गया है। नाट्य प्रस्तुति से अभिनेता और दशक दोनों सम्बन्धित हैं। अभिनेता नाट्य वस्तु और रस का दशक तक अभिनयन करता है इसी से उसे अभिनेता कहा गया है।

यह उल्लेखनीय है कि नाट्यशास्त्र में केवल आठ रसों का उल्लेख है, शात रस का नहीं, आगे चल कर नौ रस माने गये और शात रस की भी गणना रसों में की जाने लगी। संभव है कि भरत ने जिन जिन रसों की अभिव्यक्ति नाट्यो में देखी उन्हीं आठ रसों की परिगणना की है। शात रस के निर्वेद स्थायी भाव की नाट्य में अवतारणा करना कुछ दुष्कर भी है। भरत में भावों की कुल संख्या उच्चास (आठ स्थायी, तैत्तिरीय संचारी अथवा व्यभिचारी और आठ सात्विक) बताई है। भावों के विश्लेषण में उ होने स्पष्ट कर दिया है कि भाव नाट्य के साधन हैं, स्थायी भाव चित्तवृत्ति भी है और रसानुभूति की प्रक्रिया का स्रोत भी, विभाव (आलस्य रूप नायक-नायिका आदि एवं उद्दीपन रूप प्रकृति सौंदर्य आदि) रस प्रतीति के कारण हैं, अर्थात् अभिनय के माध्यम से स्थायी भावों के प्रतीति योग्य बनाते हैं (ना० शा० ७/४)। अभिनय के अंतर्गत विविध चेष्टाओं और व्यापारों को अनुभाव का नाम दिया गया है। विभाव और अनुभावों की चर्चा में भरत ने बराबर उनकी प्रस्तुति सम्बन्धी निर्देश दिये हैं। विभाव विवेचन के अंतर्गत उपयुक्त परिवेश को मन पर प्रस्तुत करने का विवरण दत्त हुए यह बतलाया है कि उसके अनुभावों की प्रस्तुति किस प्रकार करनी है, जैसे एक ही अनुभाव सजल नेत्र शोक प्रसन्नता अथवा रति आदि विविध भावों का अंग हो सकता है पर उसकी प्रस्तुति का तरीका भिन्न होगा। व्यभिचारी भावों के अभिनय में अनेक प्रकार की नवीनताओं का समावेश अभिनेता की सामर्थ्य और सीमा निर्दिष्ट करते हैं क्योंकि वही स्थायी भावों को रस रूप में व्यक्त करते हैं—अभिव्यक्ति की प्रक्रिया नाट्य के अभिनय में ही घटित होती है। वास्तव में तत्तीस व्यभिचारियों का निर्देश करके भरत ने अभिनेता को नये नये ढंग से भूमिका को निरूपित करने की क्षमता और स्वतंत्रता दी है, अतः प्रयोग की दृष्टि से यह विवेचन अत्यंत महत्वपूर्ण है।

सात्विक भाव नाट्य प्रयोग की दृष्टि से और भी महत्वपूर्ण हैं। अभिनय की चार शैलियों में से एक सात्विक भाव की प्रस्तुति से सम्बन्धित है। स्पष्ट निर्देश किये गये हैं कि सात्विक भाव का अभिनय किस प्रकार किया जाय। सात्विक भावों की संख्या आठ है ये स्तम्भ, वेपथु आदि शारीरिक स्थितियों के नाम हैं जिनकी प्रस्तुति नट का विभिन्न स्थायी और संचारी भावों की अभिव्यक्ति के लिए करनी होती है। भरत कहते हैं कि सात्विक भावों का अभिनय विशेष अभ्यास से हो पाता है, एक विशेष मन स्थिति न होने पर भी उसका प्रभाव शरीर में उत्पन्न कर सना अभिनेता का परम शौशल है। वास्तव में दशक के लिए यह बहुत महत्वपूर्ण है क्योंकि सात्विक अभिनय के द्वारा ही दशक नाट्य का पात्र की मन स्थिति को समझ पाता है।

भरत की दृष्टि में रस और भावों की संवदनाभूमि ही नाट्य की प्राणशक्ति है और रसाभिव्यक्ति नाट्य का चरम प्रयोजन। इस प्रयोजन की सिद्धि के लिए सिद्धि विधान के अंतर्गत नाट्य प्रयोग की सफलता की चर्चा की गई है और बाधक तत्वों का निर्देश कर दिया गया है। निदि विधान प्रकरण में भरत ने नाट्य प्रयोजन की व्यावहारिक दृष्टि अपनाते हुये प्रेक्षकों और प्राणिकों की चर्चा की है जिनके लिए नाट्य प्रयोग किया जाता है और कहा है कि किन कोटि के प्रेक्षकों का अनुरजन भिन्न प्रकार की प्रस्तुतियाँ सहाता है। नाट्य प्रस्तुति की बाधाओं और सफलता के प्रसंग में उन्होंने यह भी कह दिया है कि शास्त्र में प्रयोग संवदी जो विशाल बाप है कभी ऐसा भी संभव हो सकता है कि उन संवदा प्रयोग न हो पाये इसके लिए नाट्य

प्रयोक्ता को क्षम्य मानना चाहिये (ना० शा० २७/४५ ४७), परन्तु इस सबके साथ प्रयोक्ताओं को भी यह निर्देश दिया है कि उ-हे वाचिक, आंगिक, सात्विक और नेपथ्यज विधियों तथा रस, भाव, गीत आतों और लोक व्यवहार के प्रति पूरा सतक रहना चाहिये —

न च नादरस्तु कार्यो नटेन नागगसत्त्वेनपथ्ये ।

रसभावयोश्च गीतेषु आतोद्ये लोकयुक्तया च ॥

(ना० शास्त्र २७/४८)

नाट्य के प्रयोग सम्बन्धी सभी तत्त्वों का विश्लेषण भरत ने मौलिक और सूक्ष्म दृष्टि से किया है ।

भरत ने नाट्य प्रयोग के दो पक्ष माने हैं लोकधर्मी और नाट्यधर्मी, इन दोनों पक्षों का विवेचन भरत की नाट्य के प्रति मूल दृष्टि को उदघाटित करने की दृष्टि से नाट्यशास्त्र व अध्ययन के लिए अत्यन्त महत्वपूर्ण है । नाट्य लोक का अनुकारी है, लोक उसकी भित्ति है । इसी से नितान्त असम्भावित चित्रण नाट्य का अंग नहीं हो सक्ते उसे लोकधर्मी होना ही है । नाट्यधर्मी वह सभी कुछ है जो नाट्य में तो होता है परन्तु उसी रूप में लोक में नहीं होता । आधुनिक शब्दावली में कहा जा सकता है कि नाट्यधर्मी आदर्शवादी जयवा कलावादी हैं तो लोकधर्मी यथार्थवादी । भरत के विवेचन की विशेषता यह है कि उन्होंने इन दोनों के बीच कोई अंतर्विरोध नहीं पाया, लोकधर्मी को नाट्यप्रयोग की आधार भित्ति मानते हुए उसकी प्रयोग सम्बन्धी अनिवार्य रुढ़ियों के रूप में नाट्यधर्मी को लेकर नाट्य में दोनों का समुचित संयोजन किया है और यह भी कहा है कि नाट्यधर्मी संगीत और गतिविधान तथा सवाद योजना आदि के बिना नाट्य में विशिष्टता और रोजकता नहीं आती । नाट्य यथाय पर आधारित होने पर भी मूलतः जिन रुढ़ियों के आधार पर विशेषता ग्रहण करता है वे सभी नाट्यधर्मी हैं जैसे क्रिया व्यापार युक्त सशक्त सवाद-अर्थों वाचिक और आंगिक अभिनय तथा नाट्य भाषा, आहार्य अभिनय तथा दृश्यविधान की स्वरूपना नाट्य क इतिवृत्ति कल्पन की अनेक विशिष्टतायें तथा संगीत, स्पष्ट है कि इनके अंतर्गत लगभग वह सभी कुछ आ जाता है जो नाट्य में परिगणित होता है । परन्तु इसके अतिरिक्त भी कुछ है जो लोक जीवन का अनुकारी होने के कारण नाट्य लेखक अथवा नाट्य प्रयोगकर्ता कभी नहीं मुला सकता (वस्तुनुरूप लोके नाट्यमित्यभिधीयते, ना० शा० ॥ ११८) इसी से भरत ने कहा है कि नाट्यकार को लोक स्वभाव और व्यवहार से सुपरिचित होना चाहिये । प्रवृत्तियाँ चरित्रनिरूपण, भाषा की अनुरूपता आदि अनिवार्य लोकधर्मी तत्व हैं ।

भरत ने चार प्रवृत्तियों की चर्चा की है । प्रवृत्ति का अर्थ लौकिक व्यवहार है—और यह लोक व्यवहार प्रत्येक व्यक्ति और स्थान के लिये अलग-अलग होता है । इसी से नाट्यकार के अनुभव का सख विस्तृत होना चाहिये । भरत ने तो यहाँ तक कहा है कि नाट्य सवालक सूत्रधार को भी विभिन्न स्थानों के निवासियों के स्वभाव और व्यवहारों का ज्ञान होना चाहिये (प्रमाण चरितनश्च सूत्रधार लक्षणम् । ना० शा० ३४/४९) इन प्रवृत्तियों के अनुसार पात्र का परिवेश विशेषता, वेप आदि, गति और भाषा भिन्न होती है । इसी से प्रवृत्ति के अंतर्गत नायक नायिका और अन्य पात्रों पर विचार किया गया है, जो अपन स्वभाव चरित्र, पात्र, वय आदि के अनुसार भिन्न प्रकार के होते हैं ।

लोकधर्मी निरूपण का आदर्श रूप इस श्लोक में प्रस्तुत किया गया है—

वयोऽनुरूप प्रयमस्तु वेप

वेपानुरूपश्च गतिप्रचारः ।

गतिप्रचारानुगत च पाठ्य,

पाठ्यानुरूपो धिनयश्च कायः ॥

(ना० शा० १५ ६८)

अर्थात् नाट्य में वय के अनुरूप वेशभूषा वेष के अनुरूप गतिविधान, उसके अनुरूप पाठ्य और उसी के अनुसार अभिनय दिया जाय। इससे स्पष्ट है कि भरत की दृष्टि में नाट्य प्रयोग को लोकानुकारी अथवा यथापरक होना चाहिए। अतः भरत की नाट्य संकल्पना में जहाँ प्रयोग सम्बन्धी अनेक रीति बद्धताय हैं—वहीं स्वाभाविक और यथाथ निरूपण को भी उचित स्थान दिया गया है और लगभग सभी नाट्य-विशेषताओं को दोनों धर्मियों के संचलित स्वरूप में विस्तरेपित किया गया है।

नाट्यशास्त्र में नाट्य प्रयोग के सन्दर्भ में चार प्रकार के अभिनय प्रकारों का निर्देश किया गया है—वाचिक, सात्विक, आंगिक, और आह्वय। इसके अतिरिक्त सामायाभिनय एवं चित्राभिनय नाम से दो अन्य प्रणालियों का उल्लेख भी किया गया है। नाट्य का विवेचन प्रस्तुति के आधार पर करने के कारण भरत ने वाचिक अभिनय की चर्चा के अंतर्गत इतिवृत्तकल्पना शब्दविधान छत्र अन्तर्गत गुण, दोष, नाट्य भाषा आदि का उल्लेख करते हुये पाठ्य की सूक्ष्म विवेचना की है। वाचिक को प्रमुख मानते हुये भरत ने कहा है—(अनेपथ्यसत्त्वानि वाक्याथ व्यञ्जयति हि ॥ ना० शा० १४।२१)

नाट्य के प्रमुख तीन तत्त्व—वस्तु, नेता, रस हैं। इनमें से नाट्यवस्तु अथवा इनिवृत्त नाट्य का शरीर है, उसके निर्माण के समय ही अनेक विधि निषेधों का निर्देश मिलता है। क्यावस्तु का पाँच सचियों पाँच अपप्रकृतियाँ और पाँच कार्यावस्थाओं में बाँटकर नाट्यरूपा का समीचीन विकास निर्दिष्ट किया गया है, इसी प्रकरण में भरत ने नाट्य प्रस्तुति के लिए अत्यंत महत्वपूर्ण तत्त्व वस्तु (कथानक) के दृश्य और सूक्ष्म घटनाओं में विभाजन की चर्चा की है। कथा के विकास में से नाट्य में प्रस्तुत कथा से पहले के अंश का प्रवेशक में विवरण देने भावप्रवण और प्रभावी अंशों को मंच पर प्रस्तुत करने और अरोचक तथा भावहीन अंशों को केवल सूचना मात्र लिखाने का निर्देश भरत की व्यावहारिक दृष्टि की स्पष्ट वरता है। भरत ने बहुत से ऐसे दृश्यों की प्रस्तुति का निषेध किया है जिनको देखना या तो दर्शक की मुख के विरुद्ध होगा या अरोचक होने के कारण उसको बाधे नहीं रख सकगा। इसी कारण स्थान, भोजन, मुरत और पायन आदि दृश्यों के चित्रण का निषेध किया गया है जहाँ शृंगार या प्रसाधन का चित्रण करना आवश्यक है जब वासकतज्ज्ञा नायिका के लिए वहाँ उस चित्रण को नाट्यधर्मी बनाने का निर्देश है।

नाट्य प्रयोग की दृष्टि से भाषा और पाठ्य अधिक महत्वपूर्ण है। भाषा नाट्य का शरीर है। गद्य में हो या पद्य में नाट्य भाषा में रसात्मकता और काव्यगुण होना ही चाहिए इससे पश्चात् नाट्य में प्रयुक्त सस्कृत और प्राकृत भाषा धाली, पात्रों के नाम सम्बोधन और पाठ्य धाली पर चर्चा की गई है। भरत ने नाट्यकार से कहा है कि नाट्य की भाषा को सरल मृदु और अभिव्यक्तिक्षम होना चाहिए और उसमें ऐसे कथन होने चाहिए जिन्हें काय व्यापारों में ढाला जा सके।

उदारगल्ममधुर वार्तास्तेऽथवक्षानुता ।

मृदुनलितपतायगूढजगन्महीन

गुणजनमुखमाय्य बुद्धिभननमाय्यम ॥

(ना० शा० १७।१२० १२३)

इस उद्धरण से स्पष्ट है कि भरत वाचिक के साथ आंगिक अभिनय के निकट सम्बन्ध की स्वीकारते हैं। भरत ने पात्रानुरूप भाषा पर जोर दिया है, पात्र की वय, उसका स्थान और उसकी सामाजिक स्थिति के आधार पर पात्र की भाषा का निर्माण करना चाहिये। उदाहरण के लिये सस्कृत नाटकों में विदूषक, पद्म लिखन होने के कारण ब्राह्मण होते हुये भी प्राकृत बोलता है और विट पंडित होने के कारण नीच कम में प्रवृत्त होने पर भी सस्कृत बोलता है। प्राकृत को सात गालियाँ उतलाई गई हैं जिनका अवसरानुकूल प्रयोग हो सकता है।

आंगिक अभिनय अंग, उपांगों और प्रत्यंगों की चेष्टा द्वारा सम्पन्न होता है। ना० शा० में बड़े विस्तार से शारीर, मुखज एव चेष्टाकृत अभिनय की चर्चा की गई है। शिर के तरह प्रकार के संचालनों की चर्चा है तो नेत्राभिनय छत्तास प्रकार के निदिष्ट हैं। शारीर अभिनय में हस्त-प्रचार का बहुत महत्व है। हस्तप्रचार सामान्यतः तीन प्रकार के हैं, यह भी बताया गया है कि उत्तम प्रकार के अभिनय में हस्ताभिनय का प्रयोग कम होना चाहिये। सभी प्रकार के आंगिक अभिनय एक दूसरे से जुड़े हान चाहिये, शारीर अभिनय मुखराम से युक्त होकर द्विगुण प्रभावी होता है और नेत्राभिनय, मुख के रंग और भ्रूचालन से हस्तप्रचार का बल मिलता है (ना० शा० ६।१७०-१८०) आंगिक अभिनय के विस्तृत विवेचन में यह कथन व्यावहारिक दृष्टिकोण से प्रकट करता है कि सभी अंगों के अभिनयपरक संचालन द्वारा एक ही भाव की अभिव्यक्ति हो, इसका ध्यान और अभ्यास अभिनेता का दायित्व है। आंगिक अभिनय में नयनमुद्राओं, चारों और गतिविधान का विवेचन सम्मिलित है। गतिविधान के अन्तर्गत रंगमंच पर पाद के प्रवेश काल से निःश्रमण तक की सभी प्रकार की गतियों का विवरण है। जल के बीच चलने की सीढ़ी चढ़ने अथवा पथारोहण की गतियों का निर्देश किया गया है इससे लगता है कि मंच पर पूणत यथावधानी दृश्य विधान नहीं होता या बल्कि अभिनय से ही दृश्य को अभिव्यक्त हो जाते हैं। चारों के प्रसंग में कई महत्त्वपूर्ण नाट्य प्रयोग विधियाँ वर्णित हैं जैसे युद्ध नियुद्ध अथवा शस्त्र संचालन के चारों द्वारा प्रस्तुत किये जाने का निर्देश है। इसी के साथ कक्षा विभाग की चर्चा भी की गई है। मंच पर विभिन्न स्थलों के लिए भिन्न स्थान निर्दिष्ट होते हैं इन विभाजित स्थलों को कक्ष्या कहा जाता है। इनके अनुसार गतिविधान अथवा चारों द्वारा स्थल निर्देश भी हो जाता है अर्थात् विशिष्ट चारों अथवा गति द्वारा मंच पर सोपान पर चढ़ने, घूमने में प्रवेश करने अथवा उद्यान में रमण करने का चित्रण किया जाता है। इससे यह स्पष्ट है कि रंग प्रयोग में आंगिक अभिनय केवल अभिनेता की मन स्थिति अथवा अंग स्थितियों की ही अभिव्यक्ति नहीं करता दृश्यविधान के लिये भी इसकी उपयोगिता होती है।

आह्वय अभिनय तो नाट्य प्रयोग की आधार भित्ति है। पात्रों के वैयक्तिकता, अलंकरण अंग रचना तथा रंगमंच पर लौकिक पदार्थों अथवा सजीव जन्तुओं की अनुकृति, ये सभी आह्वय अभिनय के अंग हैं। भरत ने वेश भूषा और अलंकरणों के लिये व्यावहारिक दृष्टि अपनाई है, जब कि आभूषण सोने चांदी और रत्नों से नहीं लाह और मोम जैसे हल्के पदार्थों से बनाने चाहिये अस्त्र शस्त्र भारी नहीं होने चाहिये नहीं तो अभिनेता इतना क्लान्त हो जायगा कि मंच पर चल फिर नहीं सकेगा। वेश विद्या के लिए यह मायता व्यक्त की गई है कि पात्र जिस अनुकाम का वेश धारण करता है उसी व्यक्तित्व की भी धार लेता है। रंगमंडल का दृश्य विधान पुरुष द्वारा निर्मित होता है। मंच पर चल, घूम, विमान यात्रा का निर्माण करने की व्यावहारिक विधियाँ दी गई हैं इतिव सजीव के निर्माण की चर्चा भी है। बताया गया है कि बास या नरकुल आदि से ढांचा पर बपटा या चम आदि बढ़ाकर उपयुक्त आकृतियाँ दी जा सकती हैं। मुसीटा का प्रयोग राक्षसों और अनेकमुखी देवताओं के लिए विहित है और उनके निर्माण विधियाँ का उल्लेख है।

यद्यपि भरत ने आह्वय अभिनय के अंतर्गत लोक की प्रवृत्तनुसार वेश भूषा और दृश्यसज्जा के वर्णन का वर्णन किया है परन्तु दृश्यविधान का पूणतया लोकधर्म बनाना नहीं चाहता न ही पूणतया यथावधानी दृश्य वर्णन करने की अनिवार्य माना है। (संज्ञाभाषण कृत व्याख्यान विधिपूर्वकम् ना० शा० १२ १०६) इस संबंध में उन्होंने नाट्य प्रयासता को स्वतंत्रता दी है, जब वे कहते हैं कि यदि मंच पर दोता बनी हो तो उस पर बैठकर झूला जाय परन्तु यदि दासा न हो तो आंगिक अभिनय द्वारा झूलने की अभिव्यक्ति की जाय। नाट्यधर्म कसबधर्म कई रुढ़ियों का निर्देश किया है, नाट्य के पाठ्य में दृश्यस्थल का विवरण, मंच पर कक्ष्या विभाग की रुढ़ियाँ,

जैसे पर्वत उपवन आदि के निश्चित स्थल, कक्ष्य विभाग की चर्चा में बतलाया गया है कि उसके अनुसार नाट्यमंच के सामने, मध्य और पीछे के भाग अलग अलग दृश्य स्थलों के लिये नियत रहते हैं। संगीत की विविध ध्रुवाओं में भी दृश्य स्थल का विवरण देकर प्रेक्षक की कल्पना में दृश्य निर्माण और प्रकृति के विभिन्न अंगों जैसे सागर, अग्नि और पर्वत आदि का मानव रूप में भूतन (मूर्तिमत्तु प्रयुज्यते १४ ७६) और आंगिक अभिनय में प्रतीक मुद्राओं द्वारा दृश्य-निर्देश आदि द्वारा दृश्य बंध का नियोजन होता है, स्पष्ट है कि दृश्यविधान के लिये लोकधर्मी और नाट्यधर्मी दोनों का ही प्रयोग होता है। उक्त चार अभिनय विधियों के अतिरिक्त भरत ने सामायाभिनय और चित्राभिनय का विवेचन किया है। सामायाभिनय वाचिक, आंगिक और सात्विक का समाहार है तथा चित्राभिनय प्रतीक और संकेत प्रधान है। नाट्य प्रयोग को प्रभावी और कल्पनाशील रूप में प्रस्तुत करने के लिये आंगिक एवं विभाव आदि के सम्बन्ध में तथा नाट्य में उल्लिखित परिवेश की सृष्टि के लिये विशिष्ट प्रतीक और मुद्राएँ निर्दिष्ट की गई हैं। पशु पक्षियों के प्रदर्शन के लिए प्रतीक निश्चित हैं। सम्वाद निवेदन की स्वगत जनान्तिक, अपवारित तथा आकाशभाषित आदि के लिये हस्तमुद्राओं आदि का विधान नाट्यधर्मी है। प्रतीकारमक होने के कारण चित्राभिनय नृत्य के अधिक निकट है परन्तु नाट्य में की प्राकृतिक पदार्थों की विविधता और सौंदर्य तथा मानव की भाव स्थितियों का चोतन करने के लिये इसका प्रयोग होता है।

नाट्यशास्त्र में वृत्तियों को नाट्यमाता कहा गया है। नाट्य प्रयोग काल में पात्रों का कायिक, वाचिक और सात्विक व्यापार वृत्ति है। इन चारों भारती, कश्मिकी, सात्वती और आरभटी वृत्तियाँ के विवेचन से स्पष्ट हो जाता है कि वे अभिनय की विधियों एवं मंच के स्वरूप और आकार से किस प्रकार सम्बद्ध हैं। कश्मिकी वृत्ति प्रमुखतः नृत्य से सम्बन्धित है और नृत्य मुद्राओं के प्रयोग में आंगिक तथा भावाभिनय वृत्ति में सात्विक अभिनय से जुड़ी होने के कारण नाट्य का विशिष्ट अंग है। मंच के जो तीन प्रकार भरत ने माने हैं—देवी, क्षात्र और सामा य। उनमें देवी मंच सबसे बड़ा होता है आरभटी वृत्ति की प्रधानता वाले देवी और आसुरी पात्रों से युक्त द्वि और समवकार नाट्यरूपों के लिये विहित है, क्षात्र मंच पर राजा अथवा राजगृह अथवा व्यापारी आदि प्रिय-कलापों से सम्बन्धित नाटक और प्रकरण आदि नाट्य रूप प्रस्तुत होते हैं या भाषा ग्रहण आदि नाट्यों का अभिनय छोटे मंच पर कश्मिकी वृत्ति की सहायता से सम्पन्न होता है।

नाट्यशास्त्र में नृत्य की ताण्डव और लास्य दो रीतियाँ और उनके अन्तर्गत विभिन्न शरीर चेष्टाओं और हस्त मुद्राओं का विवरण दिया गया है। नाट्य प्रयोग में भी पूरवर्ग में श्रुतिगारिक और हास्य प्रधान नाट्यों में लास्य का और वीर तथा रोद्र प्रधान प्रस्तुतियों में ताण्डव नृत्य का प्रयोग आवश्यक बतलाया है, नाट्यधर्मी के अन्तर्गत नृत्यगतियों और मुद्राओं बाला कश्मिकी वृत्ति प्रधान चित्राभिनय विहित था। रूपकों और उपरूपकों की चर्चा से स्पष्ट होता है कि लगभग सभी रूपक नाट्य प्रधान थे तो उपरूपक नृत्य प्रधान होते थे। इन नृत्य प्रधान प्रस्तुतियों में नाट्यधर्मी का प्रयोग अधिक होता था। नृत्य के साथ गीतवाद्य का प्रयोग भी होता ही है गति और चारियों तथा हस्त मुद्राओं का विवरण भी इसी प्रसंग में दिया गया है।

भरत ने संगीत को नाट्य का अनिवार्य अंग मानते हुये नाट्यधर्मी के रूप में उसका विस्तार से विवेचन किया है और संगीत के प्रयोग की स्थितियाँ, और नाटकीय प्रयोजनों की चर्चा की है। नाट्यशास्त्र में संगीत के प्रयोग के तीन पक्ष बताये गये हैं, नाट्य प्रस्तुति के पहले रमपूजन में अवसर पर देवता का स्तुतिगीत, पूरवर्ग में प्रयुक्त संगीत और नाट्य प्रस्तुति के बीच दृश्यों में उपयुक्त मन स्थिति उत्पन्न करने के लिये प्रयुक्त संगीत। इसी प्रसंग में नाट्यशास्त्र में ध्रुवांगीतियों का उल्लेख है। ये पाँच प्रकार की होती थी। पाय के प्रवेश के समय, निगम के समय और बीच में विभिन्न भाव स्थितियों को चोतन के लिये

ध्रुवा गायन होता था प्रावेशिकी ध्रुवा में पात्र की मन स्थिति दृश्य स्थल और दूसरी स्थितियों का परिचय दर्शक को मिल जाता था। संगीत की विभिन्न रागों की धुनों जति की चर्चा की गयी है और उद्दे भाव स्थितियों से जोड़ा गया है। भरत के विवेचन के अनुसार संगीत वाचिकाभिनय का एक महत्वपूर्ण अंग है। नाट्यशास्त्र में नाट्यमण्डप अथवा प्रेक्षागृह का भी विस्तृत विवरण दिया गया है, आकार की दृष्टि से विकृष्ट, चतुरस्र और व्यस्र नाटकमण्डप का विधान करते हुये इनके भी तीन भेद बताये हैं—इसमें से बड़ा देवताओं के लिये और बीच का राजपुरुषों के तथा छोटा सामा यजनों के लिये विहित है। मण्डप का आधा भाग प्रेक्षकों के लिये निर्दिष्ट था और आधे में प्रस्तुति होती थी, उस आधे भाग को रंगपीठ, रंगशोप, मतवारणी तथा नेपथ्य इन चार भागों में विभाजित किया गया है। भरत ने जिन नाट्यमण्डपों का विधान किया है, उनका व्यावहारिक प्रतिरूप न मिलने के कारण यह निश्चित नहीं किया जा सकता कि इनका ठीक ठीक स्वरूप क्या था, परन्तु कुछ बातों का परम्परा के आधार पर अनुमान किया जा सकता है। भरत के दो और राजकीय नाट्य मण्डपों का विधान और उत्सवादिक में नाट्य प्रस्तुति के उल्लेख से ऐसा लगता है कि नाट्य के परिपोषक मन्दिर राजा और सामा य जन सभी रहे होंगे और सभी के लिये अलग अलग प्रकार की नाट्य प्रस्तुतियाँ होती रहेंगी होंगी। जैसे पहले वह चुके हैं रूपक के भेदों में से अलग-अलग नाट्य रूप अलग तरह के प्रेक्षकों और मन की अपेक्षा करते थे।

यह एक रोचक तथ्य है कि नाट्यशास्त्र में वर्णित प्रयोग और व्यवहार तथा उसकी मूल अवधारणायें आज भी हमारे पारंपरिक रंगमंच में बड़े रूपों और स्तरों पर जीवित हैं। हिंदी साहित्य के इतिहास में बराबर यही कहा जाता रहा कि सङ्कत के गौरवपूर्ण रंगमंच के बाद रंगमंच की परम्परा लुप्त हो गई और एक हजार वर्षों तक भारत में रंगमंच का अस्तित्व ही नहीं रहा। पर इन पारम्परिक नाट्य रूपों के रंग-यवहारों का अध्ययन करके यह पाता होता है कि हमारी रंगमंच परम्परा कभी लुप्त नहीं हुई केवल उसका कुछ रूप परिवर्तन हुआ। अध्ययन से यह भी ज्ञात होता है कि जिन उपरूपों की चर्चा मिलती है, देशा भाषाओं के पारंपरिक नाट्य रूपों में हम उन्हें पहचान सकते हैं। नाट्यशास्त्र की बड़ी स्थापनायें इन उपरूपों में थी और आज के पारम्परिक रंगमंच में भी हैं। उपरूपों की अनौपचारिकता और संगीत नृत्य बहुलता पारम्परिक रंगमंच के अनिवार्य अंग हैं।

समूचे भारत में विविध भाषा क्षेत्रों में हम पारम्परिक रंगमंच के अनेक सुविकसित रूप मिलते हैं जिनमें क्षेत्रीय विशेषतायें होते हुये भी मूलभूत सरचनात्मक तथा प्रस्तुतिपरक एकरा दिखाई देती है। इस एकरूपता का कारण यही हो सकता है कि वे सभी परम्परा से चली आती नाट्य परम्परा का ही अंग हैं जो शताब्दियों पहले भारत में वर्तमान थी और जिसका विवेचन और अनुकूलन हम नाट्य शास्त्र में मिलता है। हम देखते हैं कि इन पारम्परिक नाट्यरूपों के प्रमुखतः दो भेद हैं धार्मिक नाट्य रूप और लोक कथानकों से युक्त रूप। नाट्यशास्त्र में नाटक और प्रकरण में कथानक की जो विशेषतायें बताई गई हैं वे धार्मिक और लोक आधारित नाट्यरूपों में प्राप्त हो सकती हैं। पारम्परिक रंगमंच की जो यह विशेषता हो जाती है कि उसका ज म और विकास परम्परागत सङ्कति के मध्य होता है और उसी के बीच वह कुछ नवीनताओं का भी समावेश कर लेता है। यह भी उल्लेखनीय है कि यद्यपि नाट्यशास्त्र की विशेषताएँ सभी पारम्परिक नाट्य रूपों में मिलती हैं परन्तु धार्मिक अथवा पौराणिक नृत्य नाट्य रूपों में वे और भी स्पष्ट हैं।

परम्परा का अध्ययन करते समय केवल में हमारी शताब्दी से प्रस्तुत कूटिञ्जटम् विशेष चर्चा का विषय है। कूटिञ्जटम् में सङ्कत नाटकों का ही प्रदर्शन होता है, वास्तव में भारत में सङ्कत नाटकों के प्रदर्शन की सबसे प्राचीन पद्धति यही है। कूटिञ्जटम् में अभिनय, नृत्य, संगीत एवं पात्रों के प्रवेश तथा

निगम, अथपटी का प्रयोग, रीतिबद्ध गतिविधान आदि का स्वरूप नाट्यशास्त्र के पूणतया अनुरूप है। उसका नाट्यमंडप कूयम्बलम् कहा जाता है। कूयम्बलम् केरल के बड़े बड़े मंदिरों का अनिवार्य अंग है और प्राचीन समय से मंदिर किस प्रकार नाट्य के आश्रय रहे हैं उसका प्रमाण है। यह चतुरस्र आकार का होता है और दशकों के बटने के स्थल स कुछ ऊँचा होता है। छत को सहारा देने के लिए स्तंभ बने होते हैं, नाट्य मंच क ठीक पीछे नेपथ्यगृह होता है, नेपथ्य और मंच के बीच दो द्वार होते हैं। उन्हीं दो द्वारों के बीच नुतप अथवा वाद्यवद का स्थान होता है। कूयम्बलम की भित्तियाँ मूर्तियों आदि के उत्कीर्णना से खूब सजो होती हैं। कूयम्बलम् का स्वरूप भरत द्वारा बताये गये देवी और चतुरस्र प्रकार के नाट्यमंडप से मिलता है।

कूडिअट्टम की अभिनय प्रणाली भी पूणतया पारंपरिक है इसमें वाचिक के अतगत पाठ्य को पूरी तरह स्पष्ट करते हुए फिर उस आंगिक अभिव्यक्ति दी जाती है, सात्विक का अभिनय कूडिअट्टम की विशेषता है उसकी अभिनय प्रणाली सामायाभिनय का साकाररूप प्रस्तुत करती है—एक एक सवाद की अभिनेता पहले पाठ्य के उपयुक्त उतार चढ़ाव के साथ फिर शारीरमुद्राओं से और अंत में सात्विक के उन्मेष से प्रस्तुत करता है। गतिविधान रीतिबद्ध होता है। पाठ्य की अभिव्यक्ति हस्त मुद्राओं एवं शारीर अभिनय द्वारा होती है। कूडिअट्टम् का प्रचलन पूणतया नाट्यशास्त्र की विधि का अनुकरण करता है, उसकी पात्र वस्त्रणा भी उसी के अनुसार है, विद्वपक प्राकृत के अपने सवादों को देशी भाषा—संस्कृतप्रधान मलयालम (मणिप्रवाल) में प्रस्तुत करता है। परंतु कूडिअट्टम की वेपथूपा और अंगरचना नाट्यशास्त्र के अनुसार नहीं है उसमें केरल व अथ लाकनाट्यों और नृत्यों के समान मुखौटों जसी मुखसज्जा, बड़े बड़े मुकुट, तडक भडक बाल वेपथूपास का प्रयोग होता है। कूडिअट्टम् में गायन के लिए नायार जाति की स्त्रियाँ के सट्योग की परम्परा नाट्यशास्त्र के उस नियम की याद दिलाती है जिसमें कहा गया है कि स्त्रियों का गायन अधिक मधुर होता है अतः गायन के लिए स्त्रियों को ही नियुक्त करना चाहिये। नाट्यशास्त्र के लगभग सभी निदर्शों का पालन कूडिअट्टम् में होता है, उसे इस अर्थ में अर्थ पारंपरिक रंगमंच से अलग मानना चाहिए क्योंकि उसमें संस्कृत रूपों का प्रदर्शन होता है देशी भाषाओं के नाट्य का नहीं।

कूडिअट्टम के अतिरिक्त देश के विभिन्न भागों—कश्मीर से लेकर केरल और असम से गुजरात तक के अनेकानेक पारंपरिक नाट्य रूपों में नाट्यशास्त्र के नियम और रुढ़ियाँ सभी बिल्कुल वैसे ही सभी थोड़े बदल हुए रूप में देखी जा सकती हैं। धार्मिक पौराणिक नाट्य रूपों में असम का बैण्णव नाट्य अकिमा नाट केरल का महाभारत और रामायण के प्रसंगों पर आधारित नट्य-नाट्य कथकलि, उत्तर प्रदेश के कृष्ण और रामनाट्य रासलीला और रामलीला, महाराष्ट्र का पौराणिक नाट्य रूप दशावतार, आंध्र प्रदेश का नट्य नाट्य कूचिपुडि तमिलनाडु का पौराणिक नाट्य तेक्कुत्तु कर्नाटक का नट्य नाट्य यक्षगान आदि प्रमुख हैं तथा लोक-परक नाट्यों में बंगाल और उड़ीसा का जात्रा, मध्य प्रदेश का माच कश्मीर का माड पापर, उत्तर प्रदेश का नोटकी और स्वांग हरियाणा का साग तथा गुजरात का भवाई आदि।

इन सभी नाट्य रूपों में नाट्यशास्त्र में वर्णित वाचिक आंगिक, और सात्विक तथा अर्थ अभिनय विधियों की दखल जा सकता है। वाचिक में स्वगत कथन जनार्तिव आदि रुढ़ियाँ सवाद निवेदन के साथ गायन का सयोग आंगिक में शारीर मुद्राओं तथा रीतिबद्ध गतिविधान सात्विक पर अधिक से अधिक और तथा आहाय के वेपथूपा सम्बन्धों कई नियम और प्रतीकवादी दृश्यविधान आदि तत्त्व सभी में मिलते हैं।

आंगिक अभिनय के अतगत मुद्र, नियुद्ध की रीतिबद्ध गतिविधान तथा हस्तमुद्राएँ यक्षगान और तेक्कुत्तु के मुद्र प्रसंग में मिलती हैं। कथकलि में सवादों का वाचन और गायन वाचक द्वारा होता है और अभिनेता प्रताकतमक मुद्राओं द्वारा अभिनय करते हुए नत्यपरक चित्र अभिनय का रूप सामान्य करते हैं। अकिमा नाट और रासलीला में वाचिक एवं गायन का विकसित रूप दिखाई देता है, यक्षगान और

तेरुत्तु म आंगिक को और कथकलि मे सात्विक अभिनय की पराकाष्ठा होती है। बाह्य अभिनय के अतगत बाह्य धर्मी दृश्य विधान के लिए विविध प्राकृतिक पदार्थों का मानव पूर्तीकरण हम रामलीला रास लीला म अनेक रूपों मे देख सकते हैं जिनमे सागर अथवा पर्वत तथा अग्नि, देवता अथवा मानव के रूप म अवतरित होकर नाट्य का अंग बनते हैं। इन नाट्यों की वेपभूषा मे राक्षस पात्रों के लिए मुखौटा (प्रतिघोषी) और काल नीले वस्त्रों का विधान है। सास और हन्की लकड़ों से बने सुन्दर और भव्य परतु हल्के अलंकार दिखावटी हल्के अस्त्र शस्त्र हमें नाट्यशास्त्र के नियम अनुसार ही गढ़े प्रतीत होते हैं। तब नटक वाली वेपभूषा सभी नाट्य रूपों का प्रमुख आनयण है, और वेपभूषा म यथाव्ययता तथा इतिहासबोध नहीं सी दय ण्डित का ही ध्यान रखा जाता है।

रीतिवद्ध गतिविधान और नव्य मुद्राओं से युक्त चित्र-अभिनय और मंच सामग्री के रीतिपरक द्योतन सभी म होता है। रासलीला, तेरुत्तु, यक्षगान एवं कूचिपुडि नृत्यनाट्यों के पर्यावलावन से रीतिवद्ध गतिविधान के दो रूप स्पष्ट होते हैं एक तो पात्र कोटियों के अनुसार उनके प्रवेश और प्रस्थान के गतिविधान अथवा विशेष परिस्थितियों जैसे युद्ध नियुद्ध के गतिविधान। इन नाट्यों मे प्रमुख पात्रों के प्रवेश के लिए अथपटी का प्रयोग होता है जिसके छोटे को दो व्यक्ति पकड़े होते हैं, उसने पीछे अभिनेता तावता से नरय मुद्राआ सहित प्रवेश करता है, कुछ समय तक पटी के पीछे से विभिन्न नव्य मुद्राएँ प्रदर्शित करता है तब पटी लेकर व्यक्ति चले जात है और अभिनय प्रगट होता है। यक्षगान और तेरुत्तु म मुद्रागतियों म नाच मुद्राओं से शास्त्र शासन का रीतिवद्ध अभिनय किया जाता है। प्रवेश और युद्ध की विशिष्ट चारित्र्य नाट्य शास्त्र के वर्णन के अनुरूप ही प्रस्तुत होती है।

भरत द्वारा वर्णित कुछ कुछ पात्र जैसे सूत्रधार और विदूषक तथा उनकी नायक नायिका तथा अन्य पात्रों की स्वल्पनायें पारम्परिक रंगमंच मे समाविष्ट हो गई हैं। सूत्रधार और विदूषक मकड़ों बर्षों की अवधि मे परिवर्तित अवश्य हुये हैं परतु सभी पारम्परिक नाट्य रूपों म ये किसी न किसी रूप म उपस्थित अवश्य रहते हैं कभी बिना नाम बदले जैसे अकिमा नाट का सूत्रधार अथवा भवई का नायक अथवा नीटरी का रण। इन सभी का नाटकीय प्रयोजन नाट्य वस्तु का परिचय देना और दर्शकों को आकर्षित करना होता है। अतः यह है कि पारम्परिक रंगमंच म सूत्रधार केवल ववरण का ही पात्र नहीं होता, वह क्या का उपोद्घातक ही नहीं कथावाचक भी बन जाता है और पूरे नाटक म उपस्थित रहता है।

विदूषक अनेक रूपों और नामों मे आता है कभी रासलीला का मनमुखा, कभी तेरुत्तु का कोमली, कभी रासधारी मयाल का सागाड्या और कभी नीटरी का जोकर। इन सब का काम हास उत्पन्न करना तो होता ही है प्रस्तुति के बीच बीच मे अनौपचारिक ढंग से राजनीतिक और सामाजिक स्थिति पर व्यंग्य करना भी होता है। तेरुत्तु का कोमली जब रामायण, महाभारत के प्रसंगों को बीच किसी स्थानीय वृत्ता पर व्यंग्य कर देता है तो दर्शक समाज प्रमुदित हो जाता है। रासधारी का सागाड्या नाटक के प्रारम्भ म ही 'भालभरमा' (पह्ला) का स्तुतिवाचन भा करता है और प्रश्नात्तर म दस्तावेजों की कूनीति के बहाने आज की राजनीति पर व्यंग्य करता है। इस प्रकार सभी विदूषक नाट्य का अनिवार्य अंग तो हैं ही, टिप्पणीकार और व्याख्याता भी होते हैं।

नायक-नायिका की प्राचीन मक्त्पना म आज बित्तन ही नय आभास क्या न उपपादित हो, और हम उन्हें नायक नायिका की विहित भेद कोटिया म सीमित न करना चाहें पर सभी पारम्परिक नाट्य रूपों म नायक का स्वरूप वही धीरागता धीरलसित अथवा धीर प्रजात ही रहता है। नायिकाआ म भी वही वन और प्रवृत्ति अनुरूप भेद की विनिष्टतायें मिलती है। लगभग सभी पारम्परिक नाट्य-गुणार प्रधान हाउ हैं उनक विरह विभन प्रसंगा म भावाभिप्यक्ति उर्हों पारम्परिक रीतिया त को जाती हुई अप्रत्यत आकणक

प्रतीत होती है। वैसे भी पारम्परिक नाट्य रूपों की पात्र संरूपणा व्यक्ति प्रधान न होकर प्रकारबद्ध होती है और यही नाट्यशास्त्र की पात्र परिवर्तना का भी मूल आधार है।

रंगपूजा और पूव रंग के अनुष्ठान भी सभी पारम्परिक रंगमंच के अनिवार्य अंग हैं। प्रत्येक में नाट्य प्रस्तुति के पहले रंगपूजा जसा विधान होता है जिसमें मंच, नारियल तोड़कर और जल छिड़क कर नाट्यभूमि को पवित्र करने तथा दीप जलाने के अनुष्ठानों के बाद किसी न किसी या अनेक देवताओं की स्तुति नाट्य की निविष्ट समाप्ति के हेतु की जाती है। कई नाट्य रूपों जैसे दशावतार, भवई, और कूचिपुडि में गणेश स्तुति होती है तो रामलीला में राम सीता और रासलीला में कृष्ण राधा के स्वरूपों की धारती और प्रशस्ति गायन होता है।

नाट्यशास्त्र में पूव रंग को प्रेक्षकों के मन में नाट्य के प्रति उत्सुकता और आनंद उत्पन्न करने वाला मानकर नाट्य का अनिवार्य अंग माना गया है। सब पारम्परिक नाट्य रूपों में मुख्य नाट्य आरम्भ होने से पहले कथा-वस्तु और पात्र परिचय करवाया जाता है। कुछ में तो जैसे अकिया नाट, कूचिपुडि तथा रासलीला में नाट्यशास्त्र में वर्णित पूव रंग की प्रणाली को अपनाया गया है, यक्षगान का सभालक्षण भी पूव रंग का ही नाम है, माच, क्पाल और नौटकी में पूव रंग नाम नहीं कहा जाता पर नाट्य आरम्भ होने के पहले एक अनिवार्य भूमिका के रूप में परिचय गीतों द्वारा कथावस्तु और पात्रों का परिचय कराया जाता है। पूव रंग की गिम्त नामक विधि में सूत्रधार के प्रशस्ति वाचन कहने के बाद स्थापक, पारिपात्रिक और नदी के हासपूर्ण सवादी तथा गीतों द्वारा नाट्य आरम्भ किया जाता है, कश्मीर के भाडयाघेर तथा बिहार के बिदापत नाच में पूव रंग का यही रूप मिलता है।

नाट्यशास्त्र में संगीत और नृत्य को नाट्य का अनिवार्य अंग बताया गया है, पारम्परिक रंगमंच में संगीत का प्रयोग अनिवार्य ही है, अधिकतर नाट्य रूप नृत्यनाट्य हैं जिनमें नृत्य का पूरा रूप से तीव्र और मंद रूप में प्रयोग होता है। जिनमें नृत्य नहीं भी होता उनमें रीतिबद्ध गतिविधान तो होता ही है और उसके अंतर्गत नृत्य मुद्राएँ समाविष्ट होती हैं। नाट्यशास्त्र के समान पूव रंग में संगीत का प्रयोग होता है कूचिपुडि और अकिया नाट में पात्रों के प्रवेश और निगम के समय जो गायन होता है उसे प्रावेशिकी और निगमन प्रवागीति का ही रूप माना जा सकता है। कूचिपुडि में उस गीत को 'पात्र' प्रवेशवाक्य ही कहते हैं। बीच में भी बराबर मनोभावों की कायात्मक अभिव्यक्ति अथवा सवादों के लिए भी गायन का प्रयोग होता है। नौटकी क्पाल और माच तथा जाशा आदि नाट्य रूप संगीतक हैं अर्थात् इसके सवाद पद्य में ही होते हैं और सवादा का गायन प्रमुख आकर्षण होता है। यक्षगान, कूचिपुडि और तेरुकुत्तु में अभिनय की प्रणाली पूरातया नृत्यपरक है। रासलीला में सवादों के साथ नृत्य का प्रयोग होता है।

यह तथ्य है कि भरत द्वारा वर्णित नाट्य मंडप तथा प्रेक्षागृह का कोई अवशेष नहीं मिलता और न ही उसका कोई प्रतिरूप हम पारम्परिक मंच पर देख सकते हैं। कूडिअट्टम का कूचम्बलम और अकिया नाट की भाँजना पर नाट्यशास्त्र के अनुरूप बनाये बताय जाते हैं परन्तु शेष सभी नाट्यों की मंच परिवर्तना में समानता प्रतीत होती है उदाहरणार्थ सभी पारम्परिक मंचों पर बहुदृश्यविधान की योजना अर्थात् एक ही मंच के भिन्न भिन्न अंश राजमहल उपवन और वन के दृश्यों में सहज ही स्वीकृत होते हैं—विशेष कर जैसे रामलीला के मंच पर—यह नाट्यशास्त्र के कथा विभाग की रूढ़ि के अनुरूप है। इसके अतिरिक्त भरत द्वारा दबो पात्र और अय मंच प्रकारों का जो विधान है और मंदिरों तथा उत्सवों में नाट्य प्रस्तुति का उत्सव है, उससे हमारे धार्मिक और सामाजिक नाट्यरूपों का सम्बन्ध जुड़ता है, क्योंकि हमारे धार्मिक पौराणिक रूप मंदिरों में अथवा जनकी सहायता से प्रस्तुत होते हैं तो भी नाट्य रूप किसी-न किसी उत्सव अथवा पर्व का अंग होकर जनजीवन का अंग बन गया है।

नाट्यशास्त्र की जीवित परम्परा का अध्ययन वर्तमान भारतीय रंगमंच के सन्दर्भ में और भी महत्वपूर्ण लगता है क्योंकि पिछले तीस वर्षों में अर्थात् स्वतंत्रता के बाद से जब से भारतीय रंगमंच का स्वतंत्र विकास प्रारम्भ हुआ है, तभी से संस्कृत नाटको और रंगमंच की ओर रंगकर्मीयों का ध्यान आकृष्ट हुआ है। इस अवधि में लगभग सभी प्रमुख संस्कृत नाटक प्रस्तुत किये गये हैं और अधिक ध्यान देने योग्य बात यह है कि इन नाटकों के प्रस्तुतीकरण में रंगकर्मीयों ने भरत की रंगदृष्टि और व्यवहार को खोजने का निरंतर प्रयत्न किया है, यही इन प्रयत्नों की विशेषता है क्योंकि स्वतंत्रता के पहले भी संस्कृत नाटको या उनके भाषानुवादों की प्रस्तुतियाँ बराबर होती रहती थीं परन्तु उनके रंग व्यवहार पूर्णतया पारसी थियेटर नुमा थे। सन् १७ में सबसे पहले हवीव तनवीर ने मिट्टी की गाड़ी—एक नई नोटकी' के नाम से मृच्छकटिक की प्रस्तुति की। बाद के वर्षों में राष्ट्रीय नाट्य विद्यालय द्वारा श्रीमती शांता गांधी के निर्देशन में प्रस्तुत मध्यम व्यायाग अल्पांजी के निर्देशन में प्रस्तुत मृच्छकटिक, बम्बई में श्रीमती विजया मेहता द्वारा प्रस्तुत मुद्राराक्षस एवं शाकुन्तलम्, कलकत्ते में नदिहार द्वारा प्रस्तुत मुद्राराक्षस, नादिरा बर द्वारा प्रस्तुत स्वप्नवासवदत्ता पिछले वर्ष राष्ट्रीय नाट्य विद्यालय द्वारा ब० व० कारभ के निर्देशन में भगवदज्जुक्कम् एवं मुद्राराक्षस तथा केरल के कंबासम नारायण पणिक्कर द्वारा प्रस्तुत मध्यम व्यायाग कुछ उल्लेखनीय प्रस्तुतियाँ हैं।

इन सभी में निदेशकाना नाट्यशास्त्र में विहित नियमों के परिज्ञान का प्रयत्न किया और इन प्रस्तुतियों को भरत के रंगमंच के अनुसार ढालना चाहा। लगभग सभी में रंगपूजा और पूरवर्ग के विधान में नाट्यशास्त्र का अनुसरण किया गया। सम्बाद और अभिनय में रीतिबद्धता तथा नयानुसारी गति विधान का संयोजन किया गया। संगीत का नियोजन इन प्रस्तुतियों का प्रमुख तत्त्व रहा है। मंच विधान में कई प्रकार की संकल्पनाएँ सामने आईं। विजया मेहता ने नाट्यशास्त्र में वर्णित विधि के अनुसार मंच का निर्माण किया जिसमें नेपथ्य के दो द्वारों के बीच रंगक्षेत्र पर कुतपवि यास, रंगरीठ के पानों और भस्मधारणी आदि, और मूर्तियाँ का अलंकरण सभी का प्रयोग था। अब प्रस्तुतियों में मंच पर तलों का निर्माण, वाद्यवाद का मंच पर अवस्थापन और बहुदृश्यविधान द्वारा प्राचीन मंच की विशेषताओं को पुनरुज्जीवित करने का प्रयास किया गया जो बहुत ही सफल रहा। लगभग सभी प्रस्तुतियों में पारम्परिक रंगमंच की रुढ़ियाँ का समावेश किया गया और उससे उनकी प्रणयिता और आकर्षण बढ़ा। पणिक्कर द्वारा प्रस्तुत मध्यम व्यायाग में जिम प्रकार कूडिअट्टम और कथकल के गतिविधान संगीत और सम्बाद नियोजन की रीतिबद्धता का नियोजन किया गया उससे यह प्रस्तुति अत्यंत प्रभावी हो गई। ब० व० कारभ द्वारा प्रस्तुत मुद्राराक्षस में एक ही मंच पर दो पात्रवर्तनों पर चाणक्य और राक्षस के स्थान और बीच में प्रमुख कायस्थल निर्दिष्ट किया गया, यह युक्ति मुद्राराक्षस के गुप्तचर प्रधान कूर्मनीतिपूर्ण बात बरण को उजागर करने में सफल रही। नादिरा बम्बर ने स्वप्नवासवदत्ता की प्रस्तुति में अपवारित के लिये शिपतावहस्त की रुढ़ि का प्रयोग किया जो संस्कृत रंगमंच के वातावरण मृज्ज में सफल हुई। इन सभी प्रस्तुतियों को देखकर लगा कि इनमें संस्कृत रंगमंच के अन्वेषण का जो प्रयास किया गया, वह पारम्परिक रंगमंच की कुछ रुढ़ियों के समावेश में सफल हो सका।

इतना ही नहीं विभिन्न भाषाओं के समकालीन नाट्य संपन्न और रंगप्रयोगों के अध्ययन से पता चलता है कि समकालीन रंगमंच का बड़ा प्रायोगिक, बलात्मक और सारवान काम नाट्यशास्त्र तथा पारम्परिक रंगमंच से प्रेरित और अनुप्राणित है। शताब्दियों की रंगयात्रा हमारे पारम्परिक और समकालीन रंगमंच में नाट्यशास्त्र के रंग व्यवहार का यह साक्ष्य हमें उस परम्परा से जोड़ता है और उस हमारे लिए साधन और मारगान् बनाता है।

Poetics : Dhvanyaloka and Vakrokti

Dr K Krishnamoorthy

Not only is classical Indian literature vast and varied but the literature of literary criticism too is equally so. If reason and intellectual thought predominate in the earlier works on the subject, only two works in the field stand out for their illuminating and enchanting explanation as well as analysis of Sanskrit masterpieces which represent the most creative phase in the history of Indian poetry. The first is *Dhvanyaloka* which propounds for the first time an all embracing and integrated theory of *dhvani* and in which we have both the distilled essence of all Indian theorisings on aesthetics and art-criticism and unrivalled examples of applied criticism of choice examples. Ānanda vardhana of Kashmir (c 9th century A D) is the celebrated author of this work¹. The other is Kuntaka who also hails from Kashmir (c 10th century A D) and who almost outshines his master, Ānandavardhana himself in the field of applied or practical criticism though content with an eclectic theory *vakrokti* which can come nowhere near *dhvani* in terms of philosophical depth semantic analysis or logical profundity. His great work is *Vakroktijivita*². The originality of these two brilliant theorist critics presents a striking contrast to the numerous writers that came after them in the age of decadence.

Both *dhvani*³ and *vakrokti*⁴ are striking in their own way. Both highlight all the poetic facts. Both underscore the perspective of aesthetic sensibility more than anything else. Both illustrate their points with undeniably remarkable and tasteful examples culled from masterpoets like Kalidāsa and Bāṇabhaṭṭa. Both regard practical criticism itself as creative so to say. Both concern themselves with illuminating the hidden layers of significance in the apparently simple poetry of the great poets. Both offer workable norms for a meaningful literary analysis. Keeping in view, all the time the aesthetic value contributed by such diverse ingredients as content, form, constructive skill and depth of feeling or emotion and both enter into the numerous subdivisions the poetic turn might take in the hands of a genius. But there the comparison ends.

The two theories we are discussing present even more striking contrasts. While *dhvani* is the very corner stone of *rasa* and suffuses by its grace all the other elements involved in poetic discourse and lifts them all to the high water mark of aesthetic delectability *vakrokti* takes an altogether different stand on the vital question of what constitutes the hard core or essence of poetry. If it is *rasa* to the *dhvani* theorist or at least a remote relationship with *rasa* it need not be exclusively or even primarily so to the *vakrokti* theorist. Anything and everything is grist to the poet's mill if it is imaginatively seized and adequately expressed. Absolute harmony of form and content,

both rivalling each other as it were in attaining perfection in of the essence of poetry. This is happily and significantly phrased as *sāhitya* by Kuntaka—a term unknown even to Ānandavardhana in this sense. According to the *dhvani* theorist, poetry admits of gradations of excellence depending upon the functional supremacy or otherwise of the aesthetic meaning intended to be conveyed by the poet in his creative afflatus of *rasa*. It is only when all the flowers of speech or thought even the most intractable ones come very naturally and effortlessly to release the feeling shade and the very syllables acquire the required credence that the man of taste hails it as the best poem or *dhvani kāvya*. The surface meaning (*śācyārtha*) or implied meaning (*lakṣyārtha*) which constitute the core of all empirical or scientific discourse become so many jumping off grounds for an instantaneous poetic transport which is a unique value in itself. It is like a paila of dry meaning suddenly acquiring the value of a million rupees. And only a gifted reader one who has assiduously cultivated a taste for poetry can experience this joy. It is lost upon mere scholars. Such readers are not allured by the outer trappings however glamorous. They cannot be deceived by any cheap tricks of the poetic profession. And they too are as rare as master poets themselves.

In actual practice however such perfect poetry or *dhvani* is a rarity indeed. One cannot have it without some admixture of other artistic devices. Hence the ideal is a whit compromised as it were, and even poetry where the beauty of *dhvani* is outshone by the beauty of language laboriously contrived by the poet is given the next best place and it is willy nilly admitted that all poetic works contain a good measure of both these types.

The theory of *śakrokti* controverts this stand. The only distinction that logic can permit or commonsense can accept is according to this view between poetry and non-poetry. The very idea of best and next best in poetry is anathema. There can never be any consensus even among best literary critics in regard to the alleged demarcation between dominant and recessive *dhvani*. Not so in the case of *śakrokti*. Just as light can come through many doors and windows so too poetic beauty may strike one in a hundred ways and forms. Cultivated critics may enjoy a poem wholly in whatever form they come. These are indeed fundamental differences of approach. They arise in this form because while the *Dhvanyāloka* undervalues beauties of outer form (*śloka kāra*) in its emphasis on the essence namely *rasa* the *Śakroktivyāsa* refuses to do so and strives to maintain all aspects of beauty as an inseparable amalgam of diverse constituents which are enjoyed as a whole in literary appreciation though analysed for pedagogic purposes. Following Bharata the father of the *rasa* theory, Kuntaka cannot see how *rasa* can be exclusively equated with the reader's aesthetic experience. Even the text of the *Dhvanyāloka* has not expressly stated this equation which is a later addition by Abhinavagupta and which has won a large following from later writers of textbooks.

Nonetheless Kuntaka was not blind to the manifold merits of the *dhvani* philosophy of language which had successfully silenced all the logical grammatical and semantic objections that could be raised against a unique linguistic function like *rasa-dhvani* to be found only in poetic language. He accepts it with admiration for his great

predecessor His only regret is that though *dhvani* is more comprehensive than all the earlier explanations proposed by early theorists it is not comprehensive enough It does less than justice to the positive contribution of artistic *alankāras* to the over all beauty of *rasa* and it explains away as it were the even greater role of *gunas* or qualities of diction by relating them to *rasas* perfunctorily so to say, instead of tracing them to varying temperaments of poets where they rightly belong

Further, Kuntaka was convinced that his honoured predecessor had involved himself in a glaring self contradiction when he averred that *rasa* too like *Alankāra* could play a dual role 1 Primary (as in *rasa dhvani*) and 2 Secondary (as in *Rasavad alankāra*) Poets indeed have shown a wide spectrum of art in their treatment of *rasas* which demanded a clear recognition and close analysis from literary theorists Ānandavardhana was the first philosopher critic to rise to the occasion He rightly distinguished between a ruling *rasa* in a whole work embodying multiple *rasas* as its accessories Like unity of time unity of place and unity of action demanded by Aristotle in a play unity of *rasa* was worked out by Ānandavardhana as the soul of all great literary works literary as well as dramatic This also served to highlight the concept of complementary and contradictory *rasas* at the back of all value judgement in criticism Yet this principle or norm had its own inherent limitations when applied to single self complete stanzas (*muktakas*), since they lacked by their very nature scope for a full treatment of the different shades of *rasa* as in a whole long poem Hence difference of opinion in these instances of hazy manifestation of *rasa* or *rasas* was unavoidable Kuntaka focusses our attention to these and pleads for a re statement of the norm or nature of *rasa* itself

Thus Kuntaka allows a greater measure of freedom in the matter of interpretation of poetic examples than Ānandavardhana's *dhvani* can permit At the same time his new approach of *lakṣṇī* succeeds in reaffirming the important role of major *alankāras* in contributing to poetic beauty In the whole history of Indian poetics, the general trend of theorists was to add to the number of *alankāras* in the light of new poetic shades discovered in great poets But Kuntaka is a singular exception to this general trend He strives hard to do away with the large number of figures of speech which involve no new underlying principle and reduces the major ones to sixteen or so In this reappraisal of the role of *alankāras* Kuntaka is mostly influenced by the *dhvani* thought itself While the latter distinguishes between plainly stated figures from suggested ones gives greater aesthetic value to the suggested *lakṣṇī* drops this question itself and accords the high place of *alankāra* only to figures that have striking aesthetic value Much of the difficulty involved in following the niceties of primarily suggested *alankāras* (*alankāra dhvani*) and *alankāras* embodying subordinated suggestion (*gumbhūta vyaṅgya*)—in fact much of the *Dhvanyāloka* is devoted to this—is easily got over by the new approach It was the claim of Ānandavardhana that he had laid bare for the first time the secret of the aesthetic value associated with *alankāras* by disengaging their essence as *gumbhūta vyaṅgya* Kuntaka does not dispute it But he virtually shows how a controversial canon like *dhvani* need not be brought in to explain the aesthetic function of *alankāras* which is integral to them and not superimposed from outside

One more notable difference between the two perspectives is this Can poetic content be correctly described in terms of theme (*vastu*) embellishment suggested (*vyangya alankāra*) and feeling tone (*rasādi*) as conceived by the *dhvani* scheme? 'No' is the answer of the *Vakrokti* theorist All the lucubrations of the *Dhvanīśloka* in this regard are practically valueless whatever their philosophical or semantic value might be The only distinction material to literary discussion is the one between what is given aesthetic form (*alankārya*) and the palpable form or pattern itself (*alankāra*) This is a distinction recognised openly by the *dhvani* theorist too, and this is quite adequate to understand and appreciate poetry according to Kuntaka He concedes that Ānanda vardhana was quite right in his characterising *rasādi* as *alankārya* and marking it off from *alankāra* But his complaint is that even plain themes in their very nature are not given the logical status of *alankārya*, only suggested themes being recognised under that head Hence it is that Kuntaka holds a unique opinion about natural theme (*svabhāvokti*) which is opposed to the view of all theorists that it is an *alankāra* and also to the view of the *dhvani* theorist that by itself it cannot be aesthetic unless it partakes in the process of *rasa* in an indirect if not direct way To read into the plain and almost obscene examples from folk literature (in Prakrit) of *vastu dhvani* cited in the *Dhvanīśloka* a highly aesthetic value would indeed be ridiculous a fact conceded by even some champions of *dhvani* including Abhinavagupta who strain themselves to relate it to the *rasa* of illicit love This goes against the canon of *aucitya* accepted by the *Dhvanīśloka* itself which does not spare even Kālidāsa from blame on moral grounds for his exotic treatment of the erotic delights of the divine couple viz Shiva and Parvatī

Hence Kuntaka takes up the bold position that natural description (*vastu svabhāva*) is as much entitled to the status of *alankārya* as *rasādi*, and both become aesthetically delectable to men of taste when they are clothed in adequate artistic form (*alankāra*) The term *alankāra* thus is given the widest significance by Kuntaka who equates it with the comprehensive principle of beauty, viz *vakrokti* itself, and strongly argues against Ānandavardhana's stance that *alankāra* is no more than a clever departure from the obvious or plain ways of statement, or in other words mere devices of the intellectual mode of thought According to Kuntaka on the other hand they are only so many variations of aesthetic form necessitated by the nature of aesthetic content The aesthetic form and content are so completely interfused that they do not bear the slightest substitution Hence practical criticism becomes a sure index of a critic's aesthetic appreciation of poetry

Though we have dwelt at some length on the differences between *dhvani* and *vakrokti* perspectives the stress of both on the need and value of practical literary analysis extending from the minutest to the most comprehensive units of poetic works—such as syllable (*varṇa*), base termination gender number and case of words collocation of consonants *sandhu* and *samāsa* vague expressions particularly in the use of indefinite pronouns adjectives etc sentence, paragraph canto or episode and finally, the work taken as a whole—is what is most distinctive of both the schools and here we have the largest measure of agreement between the two celebrated theorists Kuntaka

and Ānandavardhana One calls the same point of excellence by the aesthetic term *vakrokti* while the other is inclined to use the term *dhvani* Virtually, then, the myriad forms of *vakrokti* and *dhvani* become almost indistinguishable a fact noted even by the master of logical polemics viz Mahimabhaṭṭa We might therefore illustrate this material agreement by taking a few concrete examples It will emerge how adoption of the *dhvani* theory will stop at appreciation of hidden beauties in particular passages and cannot go far beyond indicating the flaws due to defective *dhvani*, but the adoption of the *vakrokti* perspective will not only highlight the hidden beauties, but also the factors that often mar poetic effect and what is more remarkable how the defect can be overcome by exercising the aesthetic faculty of the critic and amending or correcting the original itself

One more point which merits mention before we take up the examples is the importance accorded to the imaginative critic on a par with the poet himself by both the theorists While Ānandavardhana gives the title '*Sahṛdayāloka*' as an alternative title to his masterpiece (*Kāvyaḍloka* and *Dhvanyāloka* are the other alternatives found in MSS) Kuntaka is never tired of repeating that a *sahṛdaya* or man of taste alone is qualified to understand or judge the subtle beauties of poetry But there is one noteworthy difference in their exposition of *pratibha* or creative imagination itself While Ānandavardhana announces that creative imagination takes wings only under *rasāvesha* or afflatus of emotion and its unmistakable avenue is *dhvani*, Kuntaka distinguishes three types of *pratibhā* which dictate the choice of one of the three styles (*mārgas*) namely *sukumāra* (the soft and sweet) *vicitra* (the highflown and flowery) and *mādhya* (the mixed) * This apparently random difference actually colours their idea of all aesthetic categories like *guṇa auṇitya* and the linguistic function or *vṛtṭpāra* To Ānandavardhana there are only three *guṇas* or aesthetic qualities—*mādhurya* (sweetness), *prasāda* (lucidity) and *ojas* (spiritedness)—because they are the only three possible avenues of the nine *rasas* In fact they are virtually but two because lucidity is a common quality of all *rasas* and only the other two are mutually opposite But Kuntaka omits *ojas* and adds in its place two new ones, viz *lāṇya* (grace) a quality of diction and *ābhijātya* (elegance or classical finish) as common qualities of all his three styles Further he notes for the first time two more qualities *auṇitya* or propriety and *saubhagya* or splendour which add a different kind of beauty to the three styles and which are an index of the poet's genius In fact these two are the real touchstones for any valuation of poetry Ānandavardhana had spoken of the important norm of *auṇitya* but he had linked it with *rasa* Kuntaka widens its scope to include *alankāras* as well When all the diverse elements of the poetic art shine in their absolute perfection we get the end result of *saubhagya* or splendour This concept too is something not to be found in any earlier writer on Indian poetics Hence Kuntaka regards it as the *sine qua non* of all great poetry † Since Kuntaka had already ensured the invariable presence of *rasa* by making it the very *alankārya par excellence* he could give propriety and splendour an honoured place in his scheme of *guṇas* which is linked only with the poet's *pratibhā* All these considerations lead the two great theorists to two different answers to the age old question in Poetics What is the soul (*atman*) of poetry?

Ānandavardhana cannot but say *dhvani*, but Kuntaka must perforce accord that honoured place to *śahrokti*. These two are very tricky terms, and if we are not wary both are likely to mislead us. Though logically *dhvani* can have as many as five meanings one or the other covering the various aspects involved in poetry, one should not forget that its first and foremost connotation is *rasa* itself which constitutes *vyaṅgyārtha* or *lāvyārtha* proper. The emphasis is always on the aesthetic content successfully conveyed to the heart of the sympathetic reader. But according to Kuntaka the emphasis is not exclusively either on content or on form but their *sāhitya* or fusion which is a direct outcome of the poet's *pratibhā*. Hence the main differentia of poetry will be *lavītyāpāra* or creativity itself and anything else will not be comprehensive enough. Yet with all these differences in approach, we notice a strange family resemblance between the two theories especially in practical criticism because both are eminent critics and both stress in their value judgements the twin canons of propriety and spontaneity. Hence the two theories should be regarded as complementary to each other, having more points of vital agreement than difference in respect of all essentials of poetry.

Now let us turn to examples taken at random. First we shall take those cited by both the theorists and note their comments.

उपोदरागेन बिलोलतारक
तथा गृहीत शशिना निशामुखम् ।
यथा समस्त तिमिराशुक्तया
पुरोऽपि रामाद गन्ति न लक्षितम् ॥

The Twilight (herome's face) with twinkling stars (shining pupils)
was so illumined (kissed) by the moon (the lover)
glowing red (flushed with passion)
so suddenly (ardently) that the entire mass
of darkness (black garment) disappearing
in the east (slipping even in front)
due to illumination (love),
was not at all noticed.

This is quoted in the *Dhvanyāloka* as an example of the figure of speech called *saṃśokti* because the poet has skillfully so used his epithets that they can equally apply to the moon and twilight the themes chiefly described as well as to their status personified as a couple in love. The attributed behaviour of a hero and heroine in love to the insentient moon and twilight certainly adds charm to the main theme described but Ānandavardhana cannot class it under *dhvani* because the suggested love is not exclusively prominent and not even comparatively more important. Hence it is a case of next best poetry or *gunubhūta vyaṅgya lāvya* ⁸. It is not best poetry.

But Kuntaka's impression is quite different. It is as good an instance of best poetry as any other because *rasa* of love is not only present here as *alanākṛya* but the figures of metaphor (*rūpaka*) and paronomasia (*śleṣha*) are effortlessly employed by the poet here to achieve the fancied *rasa*-effect. Kuntaka is loth to recognise *saṃśokti* as an independent figure of speech because it does not involve any principle other than

the one underlying metaphor and paronomasia Whose estimate is more acceptable depends on the modern reader's taste It is summarily postulated by Ānandavardhana that all figures of speech, *ipso facto* are artful devices of referential meaning primarily, even when they allow room, as in the present example for a suggested meaning Is this an unquestionable postulate? That is the crux of the issue on which even Paṇḍitarāja Jagannātha cannot pronounce a final opinion Even if we should accept it for argument's sake the question remains whether there is or is not any *rasa* in the charming quatrain Ānandavardhana himself betrays his inconsistent position when he observes that Kālī dāsa's verses in his play *Vikramorvaśya*, describing a river and a creeper as if they were animate embodiments of the lost nymph Urvashī according to the mad frenzy of the hero should be deemed as treasure troves (*rasamdhāna*) of *rasa* One cannot say that the context decides the issue of the presence or absence of *rasa* For Ānandavardhana is against any such simple procedure May be the context of *vipralambha-shringāra* in the play is in favour of primarily intended *rasa* while the context of moonrise is not But the stand taken up by Ānandavardhana is that primacy or subservience of plainly stated and suggested meanings is to be decided only by adopting the norm of aesthetic superiority of the one over the other, and not by any other consideration One might well feel that Kuntaka's aesthetic insight is more illuminating here than Ānandavardhana's Kuntaka cuts the guardian knot easily by restating the term *rasavadalankāra* to carry the meaning of *rasa* released by the medium of *alankāra*

But Ānandavardhana had given an altogether different connotation to the expression in question While characterising instances of poetry with primacy of *rasa* as *dhvani* he had also envisaged the logical possibility of instances wherein *rasa* might be subservient to another meaning, aesthetically more impressive and had loosely coined the term *rasavadalankāra* to cover such instances Kuntaka's review of the example given by Ānandavardhana is indeed very refreshing inasmuch as it lays bare the inherent contradiction involved in the *dhvani* poetics Here it is

किं हास्येन न भ प्रयास्यसि पुन प्राप्तश्चिराद्दशन
केय निष्करण प्रवासरचिता केनासि दूरीकृत ।
स्वप्नातेष्विति ते वदन प्रियतमभ्यासस्तकष्टप्रहो
बुद्ध वा रोदिति रिक्तबाहुवलयस्तार रिपुस्त्रीजन ॥

Oh please stop this jesting
Thou art seen after such a long time !
Thou shalt not again part from me !
O ruthless one ! whence thy flair for travel ?
— Thus in dreams do the wives of your enemy speak
clasping fast the necks of their beloved ones
But soon they wake alas !
to find their embracing arms empty
and lo, they lament aloud !

In the eyes of Ānandavardhana this is a pure and simple example of *rasavāḍā* *kāra* or figurative sentiment because *karuṇa* *rasa* or the sentiment of pathos without any other admixture is portrayed here as subservient to the primarily intended praise of the king by the court poet

Now let us read the penetrating critique of this position by Kuntaka —

Here the primary purport is 'O King, as you have slain all your enemies, the widows of those enemies are plunged in sorrow and agony'. They are in such a wretched plight that the pathos of the situation is raised to its highest pitch. This is explained best only by regarding the sentiment of pathos as primarily meant here. It is wrong to think that the primary import here is the sentiment of love in separation caused by the lover's journey to a distant place. The term *afāhāra* is properly applicable only when it subserves the promotion of another meaning which is primary.

Some might argue as follows: "Here the second sentiment, viz., love in separation is not devoid of its determinants, and hence none can urge that it falls short of the differentia of *rasa*, that it is deficient in the causal factors contributory to *rasa* and so on because all the required factors are very much present. The other possible defect, viz., simultaneous presentation of two conflicting *rasas*, cannot impair our view in any way. For, if both the *rasas* are really present and if they are clearly felt they cannot have any opposition between themselves because they do not compete with each other for primacy. Thus the simultaneous presentation of both love in separation and pathos can rightfully delight the connoisseurs, and we have no decisive ground to affirm either the exclusive existence of the sentiment of pathos or the sentiment of love in separation occasioned by travel. We can only conjecture that the latter is fostered by its causal factors such as determinants etc., as long as the dream lasts and when the dream is over, they are plunged again in their original grief or sentiment of pathos. Hence one should conclude that both these sentiments are congruent to the primary import mentioned already, i.e. the King's eulogy.

One might still object that the initial question itself viz., 'How is it that love in separation arises at all at the outset?' is left unanswered. But the objection is baseless. For it is just as well possible to argue that the enemies and their queens have heard reports of the irresistible might of the hero and fled helter skelter to save their lives and their lovers are still alive though parted for the time being (and this justifies their love in separation).

These are baseless arguments. Once we admit the initial rise of pathos as a certainty it follows as a corollary from its promotion to a high pitch in the minds of the widowed queens that due to their state of long grief, they day dream and once in a while get the actual dream of union with their beloved, and even then the long cherished sweet dream breaks up all too suddenly. On waking up they start wondering and realise the bitter contrast between their past and present situations a contrast which is heart breaking. Hence they lament long. Such an interpretation of facts will lead us inevitably to the conclusion that pathos

alone is the primary sentiment vividly presented here. The interlude of the sweet love fulfilment dream is only a very appropriate associate or passing mental state which strengthens the primary pathos; there is no other adequate explanation for its intrusion otherwise. Hence how can there be even a jot of aesthetic *rasa* if one were to assert that love in separation consequenced by journey has an independent existence of its own here?

Or else it might be alleged that the eulogy of the hero alone is primary, and since pathos is calculated to serve that end as a means, it is designated as an *alankāra*. It cannot hold water. For, as we have seen, pathos is felt as primary. In the case of other *alankāras* such as *parāyokta* (euphemism) and *anyāpadesha* (indirect statement) the suggested meanings are such that they admit of plain referential statement too if one wished to do so. But pathos, a *rasa*, can in no wise be reduced to a referential meaning. Nor can it be taken as an instance of subordinated suggestion because that *rasa qua rasa* is perforce primarily suggested. The two *rasas* noted above cannot both be equally suggested as that would come in the way of a relation like 'primary and 'secondary between themselves both being by definition primary.

This long extract serves to illustrate how subtle and minute is Kuntaka's aesthetic analysis and how he can silence effectively any alternate explanation that might be offered by the champions of the *dhvani* doctrine. *Rasa* cannot both be *rasa* and *alankāra* under any circumstance. It has to be the one or the other exclusively. He out Herods Herod as it were in this forceful critique of the self discrepant concept of *rasa* and *alankāra* adumbrated in the *Dhvanyaloka*. Incidentally we get here a full inside picture of what literary analysis means from the perspective of *rasa*.

Ānandavardhana has showed the way how the principle of *aucitya* or propriety could be successfully applied to a study of plot, character and *rasa* on the one hand and *alankāra* as well as *guṇa* on the other in respect of different individual units of poems and plays and also in respect of plays and poems taken as a whole. Any detriment to this evaluative principle was declared as an evidence of the poet's failure. But the actual examples of applied criticism provided by him were few and far between. He had not given a full length literary study of any single poem or play in classical Sanskrit literature. Nor had he evolved any concept to describe the success of a whole work which was found perfect in all respects. Kuntaka started where Ānandavardhana left off. And working on the clues already given by his worthy predecessor Kuntaka gave full fledged criticism of almost all important poems and plays in Sanskrit. He is the only author in the whole history of ancient Indian poetics to have executed this onerous task and his happy insights are as valid as they are valuable even today. Like his master's, Kuntaka's observations also are critical and creative at the same time. They both inform and transport the reader. His exposition or criticism is at once intellectual and artistic. It is closely reasoned as well as profound, revealing again and again refreshing merits as well as incidental flaws in the compositions of great poets like Kālidāsa, Bhāṇu, Bhavabhūti, Viśakhadatta and so forth. He avoids the criticism of the two national epics because it had already been done by Ānandavardhana in a masterly manner. He

proceeds to lay bare the beauties of the vast body of classical works exclusively and he does not hesitate to uncover the defects too when he notices them. But he goes one step beyond and suggests how the noticed defect can be avoided by improving the text by making slight alterations. As already indicated, he propagated for the first time the concept of *saubhāgya* or all round perfection of a literary work, of which the greatest exemplar is Kālidāsa.

For philosophic profundity and dialectical skill combined with literary sensibility and critical acumen Ānandavardhana is indeed supreme. But Kuntaka is unrivalled in his gift for adopting a purely literary perspective and attempting applied criticism illumined by original and happy insights. Both taken together will enliven our mind and enrapture our heart even today. The hidden beauties of Sanskrit literature will be revealed to us only by a careful study of their masterpieces. *Dhvani* and *Vakrokti* sum up the subtlest thought and actual criticism in the vast realm of Indian poetics wherein originality is all but rare. Conventional textbook writers could not ignore *dhvani* because it was championed by the great Abhinavagupta but it was Kuntaka's misfortune that he had no supporter of that stature and he could be safely forgotten. We might only hope that his *vakrokti* will be rescued from its unmerited oblivion by modern thinkers and will get recognition on a par with *dhvani* which it so richly deserves!

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- 1 For a critical edition of this text with a complete English translation *Dhyanaloka* Ed K. Krishnamoorthy Karnatak University Dharwar 1974
 - 2 For a critical and complete edition of this text also with a close English translation see *Vakrokti-jivita* Ed K. Krishnamoorthy Karnatak University Dharwar 1977
 - 3 The words defy an exact rendering in English. *Dhvani* is usually rendered as suggestion but hidden expressiveness is nearer to the original meaning.
 - 4 *Vakrokti* too is not just an out-of-the-way expression or poetic turn it is the masterly art underlying every element of poetry and involving effortless and spontaneous transformation of the prosaic raw materials into things of consummate beauty.
 - 5 Or *rasadi* to be more precise for Ānandavardhana treats all mental states (*citta-vṛtti-saṁśedha*) like *bhāva* and even their semblances (*abhāsa*) as one single head.
 - 6 For a fuller study of Kuntaka's analysis of *pratibha* see K. Krishnamoorthy's article with the same caption in *Journal of the Sanskrit Academy* Osmania University Hyderabad Vol I No 1 1980
 - 7 *Vakroktijivita* Dharwar edition p. 357
 - 8 *Dhyanaloka* Dharwar edition pp. 20-21

The Concept of Rasa in Indian Literature

Dr Haraprasad Mitra

The concept of *Rasa* in Indian literature is an indefinable realization. It suggests intense feeling with detachment. It covers two grounds, namely a general notion and a technical meaning. *Rasa* has been expressed as 'flavour' by some scholars, aesthetic emotion or other suitable terms by others. In the aesthetic context the word suggests the sense of 'taste' with special emphasis on universality. The word in its etymology has grown out of the Sanskrit root which means tasting. In order to grasp the sense of the psychological condition or rather to have a brief description of how and what happens in the process of moving up from the everyday material environment around us, to the state of enjoyment or delight while tasting a piece of art be it literature or any other aesthetic creation, one has to understand the meanings of some other related words namely *sthāyee bhāvas* (primary emotions), *vibhāva* (exciting cause), *anubhāva* (external manifestation), *sanchāree bhāva* (secondary emotions), the last of these being also known as *vjabhichāree bhāva*. *Vibhava* which is the objective condition behind the production of an emotion is subdivided into two namely *alambana* (the person or persons with reference to whom the emotion is aroused) and *uddīpana* (the other circumstances).

Dr Sunilkumar Chatterji, the late National Professor in his Foreword to the Bengali translation of Visvanātha Āchārya's 'Sahityadarpana' by Dr Bimalakanta Mukhopadhyaya wrote on the 15th May, 1969 'One of the most profound aspects of the thought of India, as part of its speculations in the domain of the higher Philosophy and the Ultimate Reality has been its criticism of literature in its intent its scope and its expression. Indian Dramaturgy, Indian Poetics, Indian Aesthetics are among the finest productions of the Indian mind and as in all other branches of Indian thought in its desire to go to the fundamentals we have here a great system of original endeavour to unravel the mystery of literary and aesthetic enjoyment and to find its *rationale*'.

Dwelling upon the theory of *rasa* Dr S. N. Dasgupta wrote in 'A History of Sanskrit Literature' (Vol. I second edition 1962, pp. 594-95) 'The real discussion of *rasa* was started by Abhinavagupta in his commentary on *Bharata's* maxim on *rasa* (*vibhāvānubhāvavjabhichārisamyogād rasanispattih*). The real point of discussion and diversity of opinion was on the two words *samyoga* (conjunction) and *rasanispatti* (expression of *rasa* or completion of *rasa*). Before proceeding further it is necessary to say a few words about the foundation of *rasa*. It is based upon a particular view of psychology which holds that our personality is constituted both towards its motivation

and intellection of a few primary emotions which lie deep in the subconscious or unconscious strata of our being. These primary emotions are the sex the ludicrous, the pathetic the heroic the passionate, the nauseating, the wonderful. Other aesthetic psychologists have in later times added to it, the peaceful or intellectual, the devotional and the filial. These emotions are running through all natures in a permanent manner and may in that sense be called dominant emotions (*sthāyibhāva*). These dominant states that determine the particular internal temperaments are regarded as the dominant characteristics of those emotional states."

Further explaining this, Dr Dasgupta wrote 'Emotional states, such as, the amorous, the heroic and the others, show in their expressions the appearance of atomic formations, i.e., each emotion in its manifestation shows a composition of diverse sentiments constantly shooting out and changing like the kinetic atoms and gases, like the flamelets that continually come and go and thereby produce the appearance of the permanent undivided whole of a flame, there are continually passing little flames of diverse sentiments that give expression to the permanent emotion of love or hate heroism or anger. It should however be noted that no emotion is called *rasa* unless it is aesthetically excited. When a young man falls in love with a young woman and his whole frame is shaken we cannot speak of him as being the subject of *sṅgārārasa* or when his son is dead and he is crying in tears we cannot speak of him that he is in the *karuṇa rasa*. *Rasa* is an emotion excited by artistic circumstances or situations.

The above citations have been apparently somewhat a little too long but do not these help even the common reader to have a glimpse of the concept of *Rasa* in Sanskrit literature? Here one has to agree that the disputes against this theory from other quarters cannot be totally ignored. It is true that those who are capable of accepting the position as stated above either readily or after some good thought do not really matter much. Any initial dispute that they may feel as they read what Professor Dasgupta wrote as cited above will finally settle down in complete peace. But there is also the possibility of a lasting tug of war. Professor Nagendra of the University of Delhi in his article on A Defence for the theory of *Rasa* or A Plea for the emotive basis of Literature (Statistical Publishing Society Calcutta 1975) states quite aptly that in spite of its supreme importance in Indian Poetics the theory of *rasa* had to face opposition and the major arguments of the opponents have been as follows (1) The notion that *Rasa* as a transcendental experience akin to the realization of the supreme self being rather a mystical concept agreed with the temper of the medieval ages and is undoubtedly unsuitable for acceptance by the modern mind (2) The theory of *rasa* laying all its emphasis on emotion lacks in doing justice to our present-day mind which is very complicated indeed and our reason and intellect are treated with little respect as such (3) Under the theory of *rasa* 'The number of sentiments and feelings has been rigidly defined with the result that the range of literature has been unnaturally circumscribed. Under this item of doubt and dispute it is stated that there may be hundreds and thousands of works of arts wherein it is difficult to determine the basic sentiment or define the *Rasa*, for example who can determine the basic sentiment in Hamlet or in Wasteland etc? (4) The consummation of *Rasa* is not possible in shorter compositions

which may be a few beautiful stanzas or sparkling phrases merely 5) The glory of literature emanating from creative minds which are in many cases full of contradictions is not bound to fit into the oversimplified compartments offered by the theory of *rasa* like love hatred etc which are rigid and unacceptable as such

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and intellection, of a few primary emotions which lie deep in the subconscious or unconscious strata of our being. These primary emotions are the sex, the ludicrous, the pathetic, the heroic the passionate, the nauseating, the wonderful. Other aesthetic psychologists have in later times added to it, the peaceful or intellectual, the devotional and the filial. These emotions are running through all natures in a permanent manner and may in that sense be called dominant emotions (*sthāyibhāva*). These dominant states that determine the particular internal temperaments are regarded as the dominant characteristics of those emotional states.

Further explaining this, Dr Dasgupta wrote "Emotional states such as, the amorous, the heroic, and the others, show in their expressions the appearance of atomic formations i.e., each emotion in its manifestation shows a composition of diverse sentiments constantly shooting out and changing like the kinetic atoms and gases like the flamelets that continually come and go and thereby produce the appearance of the permanent undivided whole of a flame, there are continually passing little flames of diverse sentiments that give expression to the permanent emotion of love or hate, heroism or anger. It should however be noted that no emotion is called *rasa* unless it is aesthetically excited. When a young man falls in love with a young woman and his whole frame is shaken we cannot speak of him as being the subject of *śṅgārārasa* or when his son is dead and he is crying in tears we cannot speak of him that he is in the *karuṇa rasa*. *Rasa* is an emotion excited by artistic circumstances or situations.

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vr̥tti that the manifestation of *rasa* is '*Kānī*' or grace. For him *rasa* means a *guṇa* or quality of a special kind. Rudrata who possibly belonged to the same century was a rhetorician and he said that without '*rasa*' there can be no poetry, but he did not go much deeper in any attempt to clarify what is *rasa*. Ānandavardhana, in the ninth century established his *Dhvanībāda* and it has been already said above that he was the person to give importance to *rasa*. About a couple of centuries later, Abhinava Gupta not only established his '*Rasabāda*' but also was bold enough to say that, in any '*Kavya*' (this word being an all covering term including all types and forms of literature) without the appeal of *rasa* there is no real worth.

Mention may be made in this connexion, that in 1950 the Bengali language has been enriched by an edition of the *Dhanyaloka* of Ānandavardhana and the *Lochana* of Abhinava Gupta by Professors Subodhchandra Sengupta and Kālipada Bhatta harya. But more interesting than this information will be the attempt to see how our *rasa* theory evolved out of centuries of discussion on the diversity of figures of speech. In his *Sahityadarpana* of Visvanātha and *History of Alankāra Literature* (first edition 1910 second edition 1923 Bombay) P V Kane the renowned scholar names many authors and commentators on the *Alankāra Sāstra* and says in his Introduction 'As in many other branches of Sanskrit Literature, so in the *Alankārasāstra* also we come across many writers whose works have not come down to us and who are no more than mere names to us. Rājasekhara, for example in his '*Kavyamīmāṃsā*' (p 1) tells us how the science of Poetics could claim to have been proclaimed by Shiva to Brahma from whom it was handed down to others and how it came to be divided into eighteen sections (*adhikāraṇas*), each of which taught in this world by a particular teacher'. He gives a long list of names and says again 'It is doubtful how far this list is authentic or whether most of the writers named are mythical. *Agnipurāṇa* which has been claimed by some to have been the earliest source of all later teaching of *Alankāra sāstra* has also been guessed to have been borrowed from the *Amarakośa*. If that be taken for granted P V Kane cannot place the *Agnipurāṇa* at any time earlier than the 6th or 7th century A D. He adds that the *Agnipurāṇa* being aware of the theory of *dhvani* cannot be much later than the *Dhanyaloka* of the ninth century. In Kane's own words 'The foregoing discussion goes to establish that the *Agnipurāṇa* is later than the 7th century at least and that the section of Poetics was probably compiled about or a little after 900 A D'.

The Science of Poetics in Sanskrit had its origin in the hoary past and exact dates of the earlier authors are almost impossible to be stated with any certainty. There were some scholars who ridiculed the theory of *Dhvani*. There was no dearth of controversies. Leaving that topic aside however it may be said with more certainty that Vāmana was the protagonist of the *Riti* idea and that it was he who has said that *riti* was the soul of poetry. Belonging to the ninth century he was possibly a minister to the king of Kashmir. Very probably Rudrata also belonged to the same century and it is not impossible that he too was a Kashmiri. But besides being the eminent classifier of figures of speech he had little to say on *rasa*. Kane says like many other scholars that the *Dhanyaloka* is an epoch making work in the history of *Alankāra*.

literature and in the matter of authoritative eminence, it is comparable to Pāṇini's Sūtras in Grammar and the Vedāntasūtras in Vedānta. It has already been said that Ānandavardhana was the author of this work and later the *Lochan* commentary (*vr̥tti- and karikā*) of Abhinava Gupta came to be appended to the original work. But the identity of the author of the *kāṅkāś* with Ānandavardhana poses a perplexing difficulty according to Kane and others. And it is almost a certainty that prior to Ānandavardhana the *dhvani* view had not existed. What Kane says about the different views about *Dhvani* may be noted in brief as its having been regarded as completely non-existent by some, its being included under *lakṣṇā* or contextual meaning by others, - some other thinkers holding the opinion that it totally defied any definition and that *rasa* could only be relished by the man of taste. Mention has also been made of the *īdṛcya* and *pratyamāna* senses of poetry (the former indicating surface meaning and the latter suggesting the implied charm which is beyond the surface meaning which is beautifully suggestive and which is undoubtedly supralexical plus suprasyntactical). The *Pratyamāna* sense belongs to the knowers of the essence of poetry and this *pratyamāna* sense may be rooted in *vastu* (the subject matter) *alankāra* (figures of speech) and *rasa* (the aesthetic indefinable taste).

There are many more niceties of thought, analysis and expression related to the theory of *rasa*. Kṣhemendra in his *Aucṛtya vicāra charchā* discusses what is indicated by propriety. Kuntaka in his *Vakrokti Kavyajivitam* discusses to say that an arch or oblique way of expression is the life substance of poetry. *Rasa* has been said to be *alaukika* (transcendental) or *chamatkāra* (wonderful). The theory of *Rasa*, to be brief is a long march with meticulous caution to arrive at a faith that the essence of poetry is akin to the realization of the Supreme Reality in absolute bliss.

संस्कृत रगमच पर भास और शूद्रक

डा० श्रीनिवास रथ

वर्तमान शताब्दी के पहिले दशक तक हमे भास का आभास तो था, परन्तु हम उनसे परिचित नहीं थे। आज वह हमारे लिए संस्कृत रगमच का द्वार दीप बन गया है। यह दीप न जाने कब से बुझा पड़ा था। रवीन्द्रनाथ टगोर ने उज्जयिनी के विलुप्त बंधव के लिए अपनी 'स्वप्न' नामक कविता में कुछ ऐसा ही कहा था —

दीप द्वारपाथे

कलन निवियागेल दुरत वातासे ।

टी० गणपति शास्त्री ने इस दीप की ज्योति को फिर से भवारा है। केरल में पदमनाभपुरम् के पास एक भठ से प्राचीन मलयालम लिपि में तालपत्ती पर अंकित एक साथ दस पाण्डुलिपियाँ उन्हें प्राप्त हुईं। कुछ ही दिनों में उसी प्रकार की तीन पाण्डुलिपियाँ और प्राप्त हो गईं। पाण्डुलिपियों में नाटक तो सुरक्षित थे, परन्तु उन पर नाटककार का नाम अंकित नहीं था। सौभाग्य से दो हजार वर्षों की सम्मी परम्परा में भास अपनी पहचान की कुछ अमिट छाप छोड़ते गये थे।¹ सन् १९१२ और १९१५ ई० के बीच गणपति शास्त्री ने भास के नाम से तेरह नाटक प्रकाशित कर दिये।

नाटकों के प्रकाशन के साथ ही सारे विश्व के संस्कृतज्ञों में भास के कृतित्व और काल निर्णय को लेकर गम्भीर चिन्तन और शास्त्रीय शुरू हो गया। शास्त्रीय विवेचन का यह क्रम पचास वर्षों तक निरंतर चलता रहा। इस बीच कुछ नाटकों के जन्म, इतालवी, फ्रांसीसी और अंग्रेजी अनुवाद भी प्रकाशित हो गये। निष्पत्ति यह निकला कि इन नाटकों को कालिदास के पूर्ववर्ती भास की रचना के रूप में प्रायः साम्राज्य स्वीकृति मिल गयी।²

कालिदास ने भास का उत्कृष्ट नाटकों के सन्दर्भ में ही किया था। मालविकाग्निमित्रम् की प्रस्तावना में सूत्रधार की इस घोषणा पर कि कालिदास विरचित मालविकाग्निमित्रम् प्रस्तुत करना है, पारिपाश्विक तुलना कर कहता है—'मा सावत्—रहने भी दो, प्रथित यशस्—मुविद्धमात कीति भास, सोमिल्ल और कविपुत्र आदि कवियों के सुपरिचित नाटकों छाड़कर वर्तमान युग के कालिदास की रचना प्रस्तुत करने का यह चाव क्यों उमड़ रहा है?'³ इस प्रसंग का एक तात्पर्य तो यह है कि कालिदास इन तीनों का लोहा मानते थे और भास को प्राथमिकता प्रदान करते थे। दूसरा तात्पर्य यह भी रहा होगा कि वे अपने नाटक की तुलना इन तीनों के नाटकों से किये जाने की अपेक्षा रखते थे। भास का नाटक तो हम किसी भी रूप में उपलब्ध हो गये हैं परन्तु सोमिल्ल और कविपुत्र का कृतित्व अभी भी हम अज्ञात हो है।

कालिदास भास से जिस कोटि तक प्रभावित थे इसका एक यह भी उदाहरण हो सकता है कि उपपुस्तक सन्दर्भ में जहाँ उन्होंने 'प्रथितयशस्' कहकर भास का स्मरण किया है, वहाँ वे अनजाने ही मा

सावत' का भी प्रयोग कर गये, जो भास की पदावली है। भास ने इस पदावली का जितना अधिक प्रयोग किया है कालिदास की भाषा में उसका प्रयोग उतना ही कम दिखाई देता है। मेरे दृष्टिकोण से यश के सन्दर्भ में कालिदास ने रघुवंश में भी भास का स्मरण किया है। कालिदास ने स्वयं को "कवि यश प्रार्थी" कहते हुए, यह भी स्वीकार किया था कि सुयवशी राजाओं के वंश के लिए "पूव सूरिभिः—पूवज कवियों के द्वारा पहिले ही द्वार खोला जा चुका है।¹⁴ सूरि शब्द का मूल अर्थ विद्वान है। वैसे संस्कृत परम्परा में यश, पद्य नाटक और चम्पू आदि विभिन्न विधाओं के विविध रचनाकार कवि ही कहे जाते हैं। प्रसिद्ध टीकाकार मल्लिनाथ ने 'पूवसूरिभिः' का अर्थ 'वाल्मीकि आदि' कह कर सतीत कर लिया है। भास के नाटक प्रकाश में आने से अब यह प्रतीत होता है कि रघुवंश में भी कालिदास ने वाल्मीकि के साथ भास का स्मरण किया है, क्योंकि रघुवंश के राजाओं का क्रम वाल्मीकि के अनुसार न रखते हुए भास के प्रतिभा नाटक में प्रस्तावित सूची (दिसीप, रघु अज, दशरथ और राम) के क्रम को ही कालिदास ने स्वीकार किया है।

भास के नाटक

भास के नाटकों में संस्कृत के नाटकों की तुलना में एक विशेषता यह है कि इनका आरम्भ 'नाट्य ते तत् प्रविशति सूत्रधारः' इस नाट्य निर्देश के साथ, अर्थात् "नाट्य के उपरान्त सूत्रधार का प्रवेश" इस सूचना से होता है। सूत्रधार मंगलाचरण का एक श्लोक पढ़कर नाटक के लिए अपना वक्तव्य प्रारम्भ करता है। भास के नाटकों को छोड़कर अन्य संस्कृत नाटकों में सर्वप्रथम मंगलाचरण का श्लोक होता है। इस श्लोक के बाद नाट्य लिखा जाता है, केवल नान्द्यन्ते अर्थात् नाट्य के उपरान्त। फिर सूत्रधार का वक्तव्य प्रारम्भ होता है। भास के नाटकों की इस पहिचान का आधार वागमट्ट का एक श्लोक है, जो उनके हृदयस्थित की प्रस्तावना में मिलता है।

सूत्रधारकृतारम्भेनाटिकैर्बहुभूमिकैः ।

सपताकयशो लेभे भासो देवकुलरिबः ॥

अर्थात् सूत्रधार से आरम्भ होने वाले पताकास्थानक या पताका वृत्तों से युक्त और अनेक पात्रों वाले नाटकों से भास को उसी प्रकार यश मिला था जैसे किमी को सूत या डोरी से जमीन सापने से आरम्भ करके, बहुत बड़ा क्षेत्र (भूमिका) या मजिलों वाले देवकुल या मंदिर बनाने से मिलता है जिन पर पताकायें सुशोभित हो। गणपति शास्त्री को मिली पाण्डुलिपियों में सर्वप्रथम—नाट्य ते तत् प्रविशति सूत्रधार नाट्य निर्देश देखकर नाटकों को भासकृत मान लिया गया यद्यपि उन में भास का नाम नहीं था।

भरत की परम्परा में नाट्य विधान को मंच पर ही माना गया है। इसलिए शेष संस्कृत नाटककार नाट्य श्लोक के उपरान्त ही नाट्य निर्देश लिखते हैं और वह भी केवल 'नाट्य ते' अर्थात् नाट्य के उपरान्त। प्रायोगिक रूप में स्थिति यही बनती है कि सूत्रधार नाट्य के आवश्यक पर मंच पर होता है अथवा अगले वाक्य को बोलने के लिए वह मंच पर कैसे पहुँच सकता है? नाट्यशास्त्र के अनुसार सूत्रधार को मध्यम स्वर में नाट्य पाठ करना चाहिए। सूत्रधार के साथ पारिपाचितिक और विद्वपक भी होता है इसको गीत विधान कहते हैं। प्ररोचना आदि के उपरान्त तीनों मंच से चले जाना चाहिए।¹⁵ भरत के इस विधान का व्यावहारिक पक्ष जो नाटकों में भी दिखाई देता है दशरूपक में स्पष्ट हुआ है। आमुष्य अथवा प्रस्तावना में सूत्रधार नटी, माप (अथवा मारिप) या विद्वपक से वार्तालाप करता है।¹⁶

भास नाट्य विधान को स्वीकार तो करता है परन्तु उसको वह नेपथ्य तक सीमित रखना चाहता है या रंगमंच पर करना चाहता है, स्पष्ट नहीं है। सम्भवतः उसने निर्देशक को नाट्य विधान की स्वतन्त्रता प्रदान की है। भास का सूत्रधार नाट्य के बाद प्रवेश करता है मंगलाचरण का श्लोक पढ़ता है और

अपने वक्तव्य से नाटक की स्थापना करता है। भास प्रस्तावना को स्थापना ही कहता है। यही विचारणीय प्रश्न यह है कि नाटको में सूत्रधार का प्रवेश नाट्यी के उपरांत हो या नाट्यी के पहिले, नाटको का आरम्भ तो सूत्रधार ही करता है। ऐसी स्थिति में बाणभट्ट ने 'सूत्रधार के द्वारा आरम्भ होने वाले' कह कर भास की कोन सी विशेषता की ओर इंगित किया है? भास के नाटको की प्रस्तुति से जुड़ने पर मुक्त बाणभट्ट की परिभाषा का एक और अर्थ समझ में आया है। भास के सात नाटको में (मध्यम व्यायोग, दूतवाक्य, कणभार, दूतघटाक्षक, पचरात्र, बालचरित और स्वप्नवासवदत्त) स्थापना का पूरा काम अकेला सूत्रधार ही करता है। दो नाटको में (ऊर्ध्वभाग और अभिषेक) सूत्रधार के बिना बुलाए पारिषादिक आकर एक प्रश्नवाचक श्लोक पढ़ता है और उसके उत्तर के साथ स्थापना सम्पन्न होती है। प्रथम और द्वितीय प्रकार के सभी नौ नाटको में सूत्रधार का पहला वाक्य एक समान है। शेष तीन नाटको में सूत्रधार का पहला वाक्य एक समान है। शेष तीन नाटको में (अविभारक, प्रतिज्ञा और प्रतिमा) सूत्रधार मंगलाचरण के बाद नटी की मंच पर बुलाता है और नटी से वार्तालाप के माध्यम से स्थापना सम्पन्न करता है। कहीं बाणभट्ट का मत यह हो तो नहीं पा कि भास के नाटको की स्थापना अकेला सूत्रधार ही कर लेता है? ऐसी स्थिति में क्या अंतिम पाँच नाटक भास के नहीं हैं? परन्तु किसी नाटककार के अधिकांश नाटको की स्थापना यदि अकेला सूत्रधार करता है तो भी वह उसकी एक विशेषता तो अवश्य कहलाएगी। चारदत्त की हम भास का नाटक नहीं मानते। एक तो उसमें मंगलाचरण का श्लोक नहीं है और दूसरी बात यह है कि उसकी स्थापना भास के किसी भी अन्य नाटक की स्थापना से पाँच गुनी से भी अधिक लम्बी है। भास की स्थापनाओं से अधिक संक्षिप्त प्रस्तावना संस्कृत के अन्य नाटको में नहीं हैं।

भास के पाँच नाटक एकाकी हैं। इनमें कथा सूत्र प्रायः महाभारत का है परन्तु चरित्र चित्रण में भास की अपनी अलग ही दृष्टि है। मध्यमव्यायोग में हमें केवल इतनी सूचना मिलती है कि पाण्डव वनवास की अवस्था में हैं। तीन पुत्र और पत्नी सहित यात्रा करते एक ब्राह्मण परिवार को रास्ते में घटोत्कच मिलता है, जिसे, अपनी माँ के व्रत की पारणा के लिए, किसी मनुष्य की तलाश है। सम्भवतः शुन शेष की कथा के आधार पर उसे मङ्गला पुत्र मिलता है। वह उसे मध्यम कहकर पुकारता है और मध्यम के रूप में भीम उपस्थित होता है। घटोत्कच की माँ भीम को पहिचान लेती है। माता पिता और पुत्र का मिलन की छाया में ब्राह्मण का पुत्र बच जाता है। दूतवाक्य में महाभारत युद्ध की भूमिका बन जाती है। दुर्योधन भीष्म पितामह को सेनापति बनाने का निणय लेता है और श्रीकृष्ण उसकी सभा में पाण्डवों के दूत बनकर पहुँचते हैं। सभी राजा गण दुर्योधन के निर्देश की अवहेलना कर श्रीकृष्ण को देखते ही खड़े हो जाते हैं परन्तु दुर्योधन द्रोपदी के बीर हरण का चित्र देखता हुआ बैठा रहता है। वह श्रीकृष्ण का प्रस्ताव नहीं मानता और श्रीकृष्ण को बन्दी बनाने में असफल रहता है। यहाँ भास ने श्रीकृष्ण के सारे आयुधों की पाशों के रूप में मंच पर उपस्थित किया है। उत्तेजित कृष्ण को स्वयं उनका अस्त्र बुधदान शांति का उपदेश देता है और अंत में आयुधों को वापस कर देता है। धृतराष्ट्र श्रीकृष्ण से दुर्योधन के दुष्प्रवहार की क्षमा याचना करते हैं। यही से भास युद्ध और शांति के सदर्थों से अपना तादात्म्य स्थापित करता है।

"शल्यराज ! मेरा रथ चढ़ी से चलो जहाँ अजुन है।" कणभार में युद्धभूमि के लिए अग्राज कण की यात्रा इसी वाक्य से प्रारम्भ होती है और नाटक का अंतिम वाक्य भी यही है। यात्रा के बीच कण शल्य को माता कुन्ती, भाई पाण्डव और परशुराम से अपनी निष्फल अस्त्र विद्या प्राप्ति की सूचना देता है। इस बीच ब्राह्मण वेश में द्रुपद कर्ण से कवच कुण्डल माग कर ले जाता है। द्रुपद से उसे विमला प्राप्ति भी मिलती है। कण की दानवीरता स्थापित होने पर भी पूरी स्थिति बिचलता और उदासी से पिरो

रहती है। युद्धभूमि के लिए कृष्ण के प्रस्थान से हमें युद्ध की स्थिति का बोध होता है। दूतघटोत्कच मे बालक अग्निमयु की हत्या के समाचार से धृतराष्ट्र गांधारी और दुःशला तो सिरह उठते हैं परन्तु दुर्योधन, दुःशासन और शकुनि प्रसन्न होते हैं। धृतराष्ट्र अपने बेटे की दुःखदिक को धिक्कारते हैं। घटोत्कच श्रीकृष्ण का सन्देश लेकर आता है। दुर्योधन उसे राक्षसी पुत्र कहकर अपमानित करता है। भास का सारा आक्रोश घटोत्कच के उत्तर में उभरता है कि राक्षस इतने क्रूर तो नहीं होते कि लाक्षागृह में अपने भाइयों का जला दें ? अपने भाई की पत्नी के बाल खींचें ? या कि पुत्र सम बालक की हत्या कर दें ? युद्ध की अमानवीयता नाटक का प्रमुख स्वर है। इस नाटक में भरत चानय नहीं मिला है और नाटक श्रीकृष्ण के संदेश से समाप्त होता है।

महाभारत के युद्ध की परिणति ऊर्ध्वम में होती है। यह नाटक दुःस्वात है। इसलिए इस नाटक का व्यक्तित्व कुछ अलग ही है। नाटक के आधे भाग तक तीन भट युद्ध की दुरन्त विभीषिका का वर्णन करते हैं। वे देख रहे हैं कि मरे हुए हाथी धोड़े टूटे हुए रथ, धरती पर लुटकर राजमुकुट और शिर-स्त्राण, लाशों के अन्वार और उन्हें नोचते गोध और सियार वाली निरपेक्ष नरसंहार की भूमिका में उधर भीम और दुर्योधन का गदा-युद्ध भी शुरू हो गया। श्रीकृष्ण के इंगित पर दुर्योधन की जघाओ पर अनतिक प्रहार क्या हुआ, व्यास आकाश की ओर कूच कर गये, बलराम ने आँखें ढँक ली भीम को कृष्ण ने सहारा दिया जिसे पाण्डव घेर कर युद्ध भूमि से बाहर ले गये और दुर्योधन धरती पर लुट गया। इस वर्णन के साथ घट बिदा होते हैं और उत्तेजित बलराम का प्रवेश होता है। बलराम और अश्वत्थामा के माध्यम से श्रीकृष्ण और पाण्डवों की भस्मना के द्वारा पाण्डवों की विजय की भास, अनतिक आचरण की कालो छाया में, निरपेक्ष सिद्ध कर देता है। जमोद पर घिसटता हुआ दुर्योधन उत्तेजित बलराम और अश्वत्थामा को घात करता है। धृतराष्ट्र, गांधारी, दोनों रानियाँ और पुत्र दुःजय का दुर्योधन को खोजते हुए रणभूमि में प्रवेश सारे दृश्य को और भी करुणाग्र कर देता है। दुर्योधन अपने पुत्र को पाण्डवों से विनम्र व्यवहार की शिक्षा देता है, बलराम और अश्वत्थामा से शांति की याचना करता है। अश्वत्थामा का रोप बढ़ता जाता है और वह सुकुमार दुःजय को राजा घोषित करता है। यही नाटक समाप्त हो सकता था परन्तु भास ने दुर्योधन को मच पर दम तोड़ते हुए दिखाया है। शोकाकुल धृतराष्ट्र वन गमन की इच्छा व्यक्त करते हैं, अश्वत्थामा पाण्डवों को सौप्तिकवध के लिये प्रस्थान की घोषणा करता है और दशक अचानक यह देखकर स्तब्ध रह जाते हैं कि बलराम का अगला वाक्य नाटक का भरतवाक्य है। किसकी हार किसकी जीत सब व्यर्थ है। भास ने तो केवल युद्ध की अमानवीय विभीषिका को साकार किया है।

इन सभी एकांकियों में युद्ध विरोधी प्रतिबद्धता और शांति का आवाहन, वर्तमान युग में भास के प्रति रणकर्मियों के आक्षेप का प्रमुख आधार बन गया है। महाभारत के वक्त पर तीन अंकों के नाटक पचरात्र में भी पूरी योजना शांति के लिये भटकती मानवता की पुकार है। नाटक में बड़ गापालक सामा य जन का प्रतिनिधित्व करते हुए 'शांतिभवतु शांतिभवतु' की रट लगाता है। फिर भी युद्ध होता है और अजुन के बल पराक्रम का कुछ परिचय शकुनि और दुर्योधन को मिल जाता है। वस्तुतः दुर्योधन ने एक मन किया था और द्रोणाचार्य ने यज्ञ की दक्षिणा में पाण्डवों के लिए आधा राज्य माग लिया था। शकुनि के दवाव से दुर्योधन ने आधा राज्य देने के लिए पाँच रातों के अन्दर पाण्डवों के प्रकट हाने की शत रत्नों की। पाण्डवों का पता लगाने के लिये विराट के गोधन पर आक्रमण बड़े तूढ़ों की चाल थी। पाण्डवों का पता मिल गया। इसलिये दुर्योधन ने आधा राज्य देने की घोषणा भी कर दी। पचरात्र की यह पूरी चल्पना भास की निजी शुभकामना मात्र है। दुर्योधन ने यदि वास्तव में आधा राज्य दे दिया होता तो सम्भवतः महाभारत का युद्ध ही टल गया होता।

भास की मनोभूमि और युद्धविदलित जनजीवन के सदर्थों की चर्चा से पहले उनके कुछ अन्य नाट्य प्रयोगों का परिचय भी अपेक्षित है। द्रुतवाच्य भास ने ओकृष्ण के आयुधों को पात्र रूप में प्रस्तुत करते हुए अद्भुत के प्रदर्शन का आधार खोज लिया था। श्रीकृष्ण के बाल्यकाल का चित्रण करते हुए भास ने इन्हीं सभावनाओं को बालचरित में साकार किया है। विद्वानों को बालचरित का कोई विश्वसनीय मूल आधार नहीं मिल पाया है। इसीलिये अतिमानवीय कल्पना और अद्भुत के चमत्कारों का बहुत कुछ श्रेय भास की ही दिया गया है। सम्भवतः भास ने लोक-सदर्थों की अपने रचनात्मक कौशल से पौराणिकता के परिवेश में साकर खड़ा कर दिया है। पौराणिक स्रोतों से भास के रम्यचित्र जितना ग्रहण किया है उसना उस परिवेश को दिया भी है। बालचरित में राक्षसी तत्वांक विनायक के द्वारा शान्ति और जन कल्याण की सम्भावनाएँ भी मुखरित होती हैं। ऐसा लगता है जैसे भास अब युद्ध विभोपिका अनुभवों को पौराणिकता की आँखों से अतीत में देख रहा है।

अवतारवाद की मनोभूमि भास को रामकथा से जोड़ती है। रामायण से युद्ध के अंशों को चुनकर अभिषेक नाटक की कथावस्तु बन जाते हैं। इस नाटक में बालिवध के बाद सुग्रीव का और रावणवध के बाद राम का अभिषेक होता है। प्रतिमा नाटक अयोध्या में राम के राज्याभिषेक की तयारी से शुरू होता है और वनवास के उपरान्त राज्याभिषेक पर समाप्त होता है। प्रतिमा में सीताहरण के बाद युद्ध के सारे प्रसंग छोड़ दिये गये हैं जिनका चित्रण अभिषेक में किया गया है। प्रतिमा की रचना सम्भवतः युद्ध भूमिका पर अभिषेक की रचना के बाद हुई है। प्रतिमा भास की परिपक्व नाट्यदृष्टि का उदाहरण है।

प्रतिमायोगधरायण और स्वप्नवासवदत्त की जोड़ी अनुभूति से सजित ऐतिहासिक तथ्यों पर सकलित प्रतीत होती है। उस युग में राजकुलों के गायक भी होते थे। उदयन और वासवदत्ता का काल भास के काल से बहुत दूर भी नहीं था। वैवाहिक सम्बंध से राज्य सवधन और सुरक्षा भास के पूर्ववर्ती दिविसार और अजातशत्रु आदि के समय से सुपरिचित रीति भी रही है। भास के समकालीन चाणक्य की प्रतिष्ठा ने योगधरायण को समसामयिक प्रासंगिकता से भी जोड़ दिया होगा।⁷ प्रतिमा और स्वप्न दोनों ही नाटकों में स्वामिभक्त और दूरदर्शी मंत्री की भूमिका ही विशेष महत्व रखती है। प्रतिमा में योगधरायण के लिए जादुई दुपट्टे की योजना और वेश बदलकर चण्डप्रद्योत की राजधानी में निवास करने की नाटकीय सफलता अविमारक की कहानी का सहज आधार है। सीवीर राजकुमार बिष्णुसेन का शाप के कारण बाण्डाल बेग में कुतिल भाज की नगरी में निवास उदयन के समान उमंग हाथी को बन्धीभूत करने का पीछा, विद्याघर से अगुही प्राप्त कर अदस्य रूप में कन्या अंतपुर की बेरोकटोक यात्रा आदि प्रसंगों से निमित्त अविमारक की कहानी में भास की प्रतिमा स्वप्न और बालचरित से बहुत कुछ पूर्वकल्पित सामग्रियों की सहायता मिली है। इसीलिए अविमारक जादुई चिराम के तले कल्पना से गनी गई प्रेम कहानी है।

सिकंदर का आक्रमण पौरस का पराभव उसके पुत्र की युद्ध में मृत्यु, युद्धों का दुरंत चक्र और गणराज्यों की असफलता से भास को आपसी मतभेद और युद्ध से राजकुलों के सबनाश की स्थिति साफ दिखाई देती है। इसलिए भास कोरव और पाण्डवों में किसी का समयन नहीं करता। वह आपसी कलह का मिटकार शांति चाहता है। चंद्रगुप्त मौर्य का उदय और चाणक्य के मार्गदर्शन में राज्य की विकसित सीमार्गों और राजनैतिक स्थिरता की आशा भास के रम्यचित्र से जुड़े हुए प्रतीत होते हैं। महाभारत की कथाओं को भास जिस स्तंभशाली से परिवर्तित कर लेता है उससे सिद्ध है कि महाभारत की वतमान उपलब्ध परम्परा उसके काल में पूणत प्रतिष्ठित नहीं हुई थी। इसके विपरीत रामकथा को प्रस्तुति में उनका नाट्य कौशल तो दिखाई देता है परन्तु कथानक में शैलिक परिवर्तन संभव नहीं है। उदयन की कथा को

साहित्यिक प्रतिष्ठा भास की देन है। कृष्ण कथा के परिप्रेक्ष्य में भास का अध्ययन अभी अपेक्षित है। भास की रंगमंच यात्रा का कुछ क्रम उनके भरतवाक्यों में देखा जा सकता है।

मध्यम व्यायोग के भरतवाक्य में भास ने अपने आराध्य उपद्र विष्णु का स्मरण किया है, जो उनकी प्रारम्भिक रचना हो सकती है। कणभार में उनकी प्रायणा वदत जाती हैं। 'राजोचित गुणों से युक्त एक ही राजा भूमि पर शासन करे'—कहते हुए सगता हैं भास की आखों में गणराज्या की असफलता का दर्शन है। ऊर्ध्वगत के भरत वाक्य में भी 'शत्रु पक्ष का दबाकर हमारा राजा धरती का पालन करे'—इतना ही कहा गया। पचरात्र में भास का वह सामान्य राजा राजसिंह अर्थात् श्रेष्ठ राजा बन गया है। इमाम् कह कर भास ने साफ-साफ दिखाया है कि इस सारी धरती पर उसका शासन हो। भरतवाक्यों के विकास का अगला क्रम अभिषेक, अभिमारक और प्रतिज्ञा में एक समान दुहराया गया है। 'इस सारी धरती पर राजसिंह शासन करे'—इतना अर्थ तो पचरात्र के ही समान है परन्तु पूर्वार्द्ध में अगल कामना के दो अर्थ हैं—गोधन सुरक्षित हो और 'परवर्क' अर्थात् शत्रुओं का उत्पात समाप्त हो। दूतवाक्य, बालचरित और स्वप्नवासवदत्त में भास का स्वर पूरी तरह बदल गया है। अब उसे विशाल साम्राज्य की सीमाएँ दिखने लगी हैं। 'हिमालय और विष्माचल जिसके कानों के कुण्डल बनकर चमक रहे हैं सागर तक विन्तीण, इस धरती पर हमारा राजसिंह एकछत्र शासन करे'।

इमा सागरपयता हिमवत विन्त्यकुण्डलाम् ।

महोमकातपशाडवा राजसिंह प्रशास्तु न ॥

भरतवाक्य के इस छंद में चन्द्रयुक्त मीथ की राज्य सीमा और राज्य-सत्ता के चरम उत्कर्ष की भावना दिखाई देने लगती है। प्रतिमा नाटक में लगता है वह अपने राजा की तुलना राम से करना चाहता है। भरतवाक्य में तो वह इतना ही कहता है कि राज्यलक्ष्मी से युक्त राम की तरह हमारा राजा धरती पर शासन करे, परन्तु नाटक के अन्तिम वाक्य में लक्ष्मण राम से कहता है कि आज ही सारे नगरवासी आपकी 'उदयाचल पर नक्षत्र मण्डल के साथ विराजमान चन्द्र की तरह' देखें। नक्षत्र मण्डल के साथ यह उदयस्थ क्या कौन है ?

भास के नाटकों की पाण्डुलिपियाँ केरल में सुरक्षित नाट्य परम्परा के शरण ही हमें मिल सकी हैं। रंगमंचीय प्रतियों में प्रस्तुति के अनुकूल सम्पादन अत्यंत स्वाभाविक है। बहुत सम्भव है कि इस प्रतियोग में कुछ छूट गया हो या कुछ बदल गया हो। फिर भी हम जो प्राप्त हुआ है वह संस्कृत साहित्य और शास्त्रीय रंगमंच के लिए वर्तमान शताब्दी की सबसे बड़ी उपलब्धि है। विद्वानों ने नाटकों के अनेक संस्करण पढ़ डाले परन्तु भारतीय रंगमंच पर उनका प्रयोग परीक्षण अभी बहुत पीछे है। कुछ नाटक केरल की रोमिबद्ध परम्परा में प्रदर्शित हुए हैं। स्वप्नवासवदत्त की ओर कुछ लोगों का ध्यान अधिक आकर्षित हुआ है। कालिदास समारोह के रंगमंच पर कुछ नाटक प्रदर्शित हुए हैं। अभी अभी उज्जैन में देश का पहला भास नाट्य समारोह मध्यप्रदेश नाटक लोककला अकादमी की ओर से सात दिन तक आयोजित हुआ था जिसमें भास के छह नाट्य प्रस्तुत किये गये।

शूद्रक का सशक्त प्रयोग

भास के नाटकों के प्रकाश में शूद्रक के नाट्य प्रयोग की सीमाएँ कुछ और स्पष्ट होती जाती रहीं हैं। संस्कृत नाटकों की सुदीर्घ परम्परा में शूद्रक का मृच्छकटिक अपने प्रकार और स्तर का एक मात्र नाटक है। शूद्रक की रचना के रूप में एवं विशिष्ट विद्या की नाट्य कृति पदमप्राभूतक भी प्राप्त हुआ है, जिसका वातावरण मृच्छकटिक के जीवन सदाओं से बहुत दूर नहीं है।⁸ शूद्रक का नाम सच अब पदमप्राभूतक के भी जुड़ जाने से, यह नाम अब अवाक्पन्न नहीं रह गया है। भारतीय नाटकों में मृच्छकटिक को सार विश्व में सर्वाधिक ख्याति प्राप्त हुई है।

देव विदेश में बहुचर्चित इस नाटक का, जिसे शास्त्रीय परम्परा में प्रकरण कहा जाता है, पहला जमन अनुवाद ए० एफ० स्टेंडर ने १८४७ ई० में प्रकाशित किया था। १८५० और १८७६ ई० में पेरिस में फ्रेंच अनुवाद प्रकाशित होने के बाद जमन भाषा में तीन नये अनुवाद प्रकाशित हुए। इंग्लैंड और अमेरिका में विल्सन और राइडर के अनुवादों का व्यापक स्वागत हुआ। १८९६ ई० में सल्ला दीक्षित और पृथ्वीधर की टीकाओं सहित मृच्छकटिक का पहला भारतीय संस्करण बम्बई में प्रकाशित हुआ। इसके उपरान्त अनेक भारतीय संस्करणों के अलावा डच, स्वीडिश, डनिश, इंग्लिश और रूसी भाषाओं के अनुवाद भी प्रकाशित हो चुके हैं। योरप, अमेरिका और रूस के रंगमंचों पर यह नाटक, न जाने कितनी बार, वस तसेना के नाम से खेला जा चुका है।

वर्तमान युग में अंतर्राष्ट्रीय स्थायि अर्जित करने वाला यह नाटक भारतीय संस्कृतियों के आभिजात्य समुदाय की ओर से क्षात्राचार्यों से उपेक्षित हो रहा है। मेरे पूज्य पिता संस्कृत नाटक ऐसे पढ़ाते थे, जहाँ हम उनको रंगमंच पर देख रहे होते। उत्तर—रामचरित पढ़ाते समय कई बार उनकी आँखों में आँसू आ जाते थे। एम० ए० के पाठ्यक्रम के अंतर्गत बनारस में जब मैंने पहली बार मूढक का मृच्छकटिक पढ़ा तब मन ही मन लगा कि यह नाटक पिताजी से पढ़ना था। बाद में जब उनसे चर्चा हुई तब उन्होंने कहा, 'हा मृच्छकटिक में कुछ श्लोक बहुत ही सुंदर हैं। बाकी तो उसमें थोड़ा उबकाने का विनोद बातालाप भर है।' उनकी यह भावना बीते युगों की रुढ़िवाद मान्यता थी। परन्तु आधुनिक विश्वविद्यालयों के संस्कृतियों की मान्यता भी उसी छाया में घनपत्ती रही। सन् १९५४ में चौखम्बा बनारस से प्रकाशित मृच्छकटिक नाम की समीक्षात्मक प्रस्तावना में स्व० कांतानाथ शास्त्री तलम ने अपना यह निम्नलिखित अभिमत (जहाँ कि मुझ बाव में पता लगा) उसी रूप लिखा था, जिस रूप में हमारी कक्षा में मृच्छकटिक पढ़ा रहे थे।

“इस नाटक में कवि ने जो घटना चक्र विलसताया है वह उस समय के सामाजिक नियमों और विचारधारा के सबया प्रतिकूल है। भास ने तो वसंतसेना की चारुदत्त के घर जाने के लिए तयार करके ही नाटक समाप्त किया। परन्तु मृच्छकटिक के कर्ता ने तो चारुदत्त और शबिलक दादा ब्राह्मणों का बर्माओ के साथ विवाह करा कर छोड़ा। क्या इस नाटक को पढ़ने पर ऐसा भास नहीं होता कि नाटककार अप्रत्यक्ष रूप से ऐसी घटना को अपना समझन दे रहा है? यह तो जातिकारी विचारों की पराकाष्ठा हुई। कवि ने ब्राह्मणों को चोर, जुआड़ी और मुजरानाजि दिखाया है। एक उच्च कोटि के और एक नीच कोटि के ब्राह्मण द्वारा ऐसा कराकर उसने यह दिखाया है कि नीचों से ऊपर तक समूचा ब्राह्मण समाज प्रष्ट हो गया है। कवि ने क्षत्रियों को भी नीचा दिखाया है। राजा पालक को क्रूर और दुराचारी दिखाया है। यह दिखाया है कि वह मनुस्मृति आदि धर्मशास्त्र के उच्च ग्रंथों की अवहेलना करने वाला था। प्रकार के साथ उसका सम्बन्ध जाह्नकर उस नीच जाति की रखेली रखने वाला सिद्ध किया है। अन्त में उसे गोपाल के हाथ से मरवाया है। राज्य के उच्च पदों पर चोरक और चन्दनक जैसे धूर्तों को अधिष्ठित दिखाया है। इतना ही नहीं बौद्ध, गोपाल और बाण्डालों तक को सत्पुरुषों के रूप में चित्रित किया है।

घटना चक्र इतना जातिकारी होने पर भी नाटक कला की दृष्टि से उत्तम होने के कारण पढ़ने पढ़ाने में चल पड़ा।

कांतानाथ शास्त्री तलम सम्भवतः आरोपित आदशवाद के प्रभाव में वस्तुस्थिति को समझने में चूक कर गये और अपने ही अतमन की कटुता को उमल कर रहे गये। इसीलिए उन्हें यह नहीं दिखाई दिया कि मूढक ने अपने नाटक में जो कुछ प्रदर्शित किया है, वह वैदिक सभ्यता के युग से आज तक हमारे जीवन के आस पास निरंतर उपस्थित रहा है। श्रमवेद के अंश सूक्त में दाँव हार कर कज के बोझ से

दया हुआ जुआरी क्या अपना मुँह छिपा कर इधर उधर भागता हुआ दिसाई नहीं देता ? आखिर उसे भी किसी दिव्य छूतधूर ने अवश्य पकड़ा होगा, जिसके सामने अपनी दोनों भुट्टियाँ खोलकर दिखाते हुए उसने कहा था,— तस्मै कृणामि न घना रुष्मि दशाह प्राचोस्तदुत वदामि—सा मेने दसो उगलियाँ खोल दी हैं मैं सब कहता हूँ मेने कहीं भी धन नहीं छिपाया है।⁹ आज भी चोरी की घटनायें रोज घटती हैं। शूद्रक न चोर को शास्त्रीय पद्धति से चोरी करते हुए मच पर प्रस्तुत कर दिया। यह कौन नहीं जानता कि चोर को रात का अंधेरा ही अच्छा लगता है परन्तु यह कि, 'अपने अवकार रूपों अचल म ठँक कर यह रात मुझे ना की तरह सुरक्षा प्रदान करती है'—केवल शूद्रक का शविलक ही कह पाया है। यायालय के दरवाजे पर निरपराधों की बलि क्या कोई नई बात है ? परन्तु शूद्रक ने परिस्थिति-भूलक प्रमाणों के सामने यायाधीश की विवशता को प्रत्यक्ष दिखाया है, जो स्वयं के अतःकरण के साक्ष्य के विरुद्ध फसला सुनाने पर मजबूर है। शूद्रक ने उन परिस्थितियों को भी उजागर किया है, जिनम लोग नारी को खरीद कर वैश्यालयों का पालते हैं। शूद्रक प्रेमचन्द की तरह गाड़ीवान और बसों की अन्तरंग मैत्री को पहिचानता है। उसने बीगाहों पर बिखते हुए मनुष्य की पीड़ा को समझा है। दासां के मुँह पर लगाये गये ताले, बलात्कार और हत्या आदि प्रसंगों को, नाट्यशास्त्र की सलाह पर, पर्दे के पीछे रखने के बजाय उ ह मच पर लाने का साहस केवल शूद्रक ने था। हाँ, सुबह शाम पुरोहितों के मंत्रित जल का आचमन कर ज्येष्ठा, मध्या और कनिष्ठा के बीच झूलते हुए राजाओं के दृश्य शूद्रक के पास अवश्य नहीं है।

मृच्छकटिक की उपधा के मूल म सम्भवतः उसमें प्रसिद्ध राज्यक्रांति का दृश्य है, जो राजतन्त्र म नि सन्नेच प्रदर्शित नहीं किया जा सकता था। अथवा चारुदत्त और वसन्तसेना की कहानी भारतीय लोक साहित्य म निरन्तर प्रसिद्ध होती रही है। यही कारण है कि मृच्छकटिक के पहिले बार अंग्रेजी का संक्षिप्त संस्करण भी तैयार हुआ जिसे भास का चारुदत्त नाटक मानकर कुछ लोग उसे मृच्छकटिक का मूल रूप कहने लग। शूद्रक की नाट्यदृष्टि और कवित्व शक्ति एक विशेष स्तर की है। यदि वह किसी नाटक स कथानक को ग्रहण करना चाहता तो वह कथानक से सकता था। उसे नय रूप में प्रस्तुत भी कर सकता था। उसके लिए वह आवश्यक नहीं था कि वह सभूचें सम्वाद और पद्यों को गया का त्यो उठा लता। साथ ही जिस व्यक्ति ने उसका सम्पादन किया होगा वह तो उतने अर्थ को अलग से प्रस्तुत भर करना चाहता था। दोष असल म उनका है जिन्होंने मृच्छकटिक को चारुदत्त या दरिद्र चारुदत्त कहा। इसलिये यह भ्रम स्वाभाविक है कि इस नाम का कोई स्वतन्त्र नाटक रहा होगा।¹⁰ मृच्छकटिक म एक बड़ा भारी दोष उसकी कई स्थलों पर अनावश्यक सम्बाई है। तथाकथित चारुदत्त नाटक की प्रस्तावना जिसनी सम्बो ह वह मृच्छकटिक से मेल खाती ह परन्तु भास क स्थापना शिल्प से मेल नहीं खाती।

शूद्रक की मौलिक मूलक सामा य क जीवन वृत्त का चित्रण है। वाल्मीकि ने आदर्श चरित्र का चयन किया था। भास ने पौराणिक और ऐतिहासिक परिवर्तन म प्रख्यात चरित्रों का उपयोग किया। परन्तु शूद्रक ने सामा य जीवन की मनोभूमि पर उतरने का साहस किया और उनके निजी आदर्शों को व्यक्तित्व दी। चारुदत्त, वसन्तसेना, शविलक, सत्कार, मदनिका और मैत्रेय शूद्रक के कारण प्रसिद्ध हुए हैं। इस बिंदु पर शूद्रक की दृष्टि अथ समस्त नाटककारों स भिन्न है। इसी भावना म प्रेरित होकर एष० एन्० दास गुप्त ने कहा था कि, 'वाग्निदास के शताब्दियां पूरे शूद्रक का अपना नाटक म यशिका का प्रेम प्रदर्शित करने में कोई बाधा नहीं हुई। पहिली और अंतिम बार हम एक ऐसा नाटक मिला जा जीवन के सामा य यथाय स ओत प्रोत् है।'¹¹

शूद्रक का पदमप्राप्त नाट्य विद्या के दृष्टिकोण से भाग है, अर्थात् उसकी प्रस्तुति म केवल एक ही पात्र होता है, जिस बिंदु कहते हैं। बिंदु मच पर अकेला होता है और वात्पनिक वातावरण के माध्यम

से अप चरित्रो को साकार करता है। इस भाष में मूलदेव और देवसेना की प्रेमवधा है। मूलदेव की मनोदशा से अपरिचित देवसेना की बड़ी बहिन देवदत्ता भी मूलदेव से प्रेम करती है। मूलदेव ने अपने मित्र भास (भाष में मिट) को देवसेना के पास भेजा है। वह देवसेना का मनोभाव जानना चाहता है। अंत में वह देवसेना से मूलदेव के लिए प्रेम उपहार के रूप में एक पद्म पुष्प लेकर लौटता है। इस वाक्य के लिए वह उज्जयिनी की सड़कों पर विविध लताएं सज्जित करता है। एक है कात्याया गाथा का शारद्वी पुत्र सारस्वतभद्र जो गीतालो पर अपने श्लोक लिखता रहता है और सोई हुई गाय की खोजन वाले ग्वाण की तरह अपने काव्य के लिए शब्द खोजता रहता है। इस व्यक्ति को बिट पुराने काव्या के पद काटकर अपने काव्य में गाठने वाला चमकार कहकर बुलाया है। और अब दत्तवत्सल की बारी है जो पानिनि का मन्थन व्याकरण है। कातय के अनुयायी वेम्पावरणा के शास्त्राथ प्रहार से संकुशल बच निकला है। यह पबकाल में हुवन करता है और छुआछून में विश्वास करता है। मुरुरसेना की पुत्री रत्नावती उसकी प्रसंगी है। वह व्याकरण की चिनगारी जगलते पठिन शब्दों से निष्ठुर उसकी भावा मुनकर नाराज हो गयी है। अथ देण्व व धर्मात्मिक वा पुत्र पवित्रक दिखाई देता है। पवित्रक छुआछून का ढांग करता है। वारिणिक वेश्या पर उसकी आसक्ति है पर छूत से बचने के लिए अपने कपड़े समेटकर शिव की पिंडी के सहारे सड़ा है। मृदगवासुलन एक बूढ़ा अभिनता है जो अभी तो सब घञ कर ही भुमता है। सौमिलक लागी की निगाहों से बचकर निवृत्तता चाहता है। यू तो वह ब्राह्मण पुत्र है परन्तु उसने एक बौद्ध भिक्षुणी की दूती से जोर जवदस्ती भी की थी। सधितक बौद्ध भिक्षु है, परन्तु वह वेश्या के घर से निकलकर आया है और दास की मूछताछ पर कहता है कि माता की मृत्यु से सतप्त गणिका का युद्ध वचन सुनाकर ता त्वना देने के लिए बहल गया था। इस प्रकार पदमप्राभूतक उज्जयिनी के जन जीवन का सनकत रेखाचित्र बन गया है जिसमें और भी अनेक व्यक्ति और व्यक्तियों की सुन्दर भाँची सजाई गई है।

पद्मप्राभूतक और मूच्छनटिक का वातावरण प्राय एक जैसा है। भास ने अपने अविमर्श में जन साधारण के जीवन वृत्त को केवल छू लेना प्रयास किया था, परन्तु शूद्रक ने अपने नाट्य कौशल का इसी विवादास्पद परिधि में स्थापित किया है। बहुत संभव है कि कालिदास शूद्रक से परिचित हो, क्योंकि अभिज्ञानशाकुन्तल में श्रीमन्त्र ब्राह्मण पर छोटवशी करने वाले धीवर का मंच पर प्रस्तुत करने की प्रणाली सम्भवतः उन्हीं शूद्रक से ही मिली थी। शाकुन्तल के धीवर प्रसंग के उस छांटे से अजब की तुलना नाट सदर्भों में केवल शूद्रक की शली से ही की जा सकती है। कालिदास ने भाम सौमिल और कविपुत्र के आगे 'आदि' जोड़कर भी कुछ अन्य नाटककारों की ओर संकेत तो किया ही है। शूद्रक ने उज्जयिनी के स दम से महाकाल और शिवा का उल्लेख नहीं किया है। कालिदास में ही पहिली बार महाकाल और शिवा का नाम लिया था जो उसके परवर्ती साहित्य में उज्जयिनी के लिए अपरिहार्य परिचय बिंदु बन गया।

भाम ने अपने भरतवाक्यों में कहा था कि हमारा राजा या राजसिंह धरती पर शासन करे। साथ ही कही कही उसने यह भी कहा था कि गोपन निष्कटक हो और शत्रु पक्ष का उत्पात शांत हो। शूद्रक ने अपने भरत वाक्य में सात्त्विक दृष्टि से किसी एक राजा के लिये मंगल कामना न करते हुए सामान्य रूप से यह इच्छा व्यक्त की है कि 'अपन शत्रुओं का दमन करते हुए शीघ्रपक्ष और धमनिष्ठ राजागण धरती को रक्षा करते रहें।' इसके अलावा उसकी मंगलकामना का तीन चौथाई अंश सामान्य जन जीवन के लिए शुभकामनाएँ अर्पित करता है। गाथों में दूध की सम्प्रप्ता हो, वर्षा समय पर हवा धरती त्वती से हरी भरती बनी रहे, पवन सब लोगों के लिए आनंददायक हो, धरती के सभी लोग प्रसन्न हों और ब्राह्मणों का सम्मान बना रहे। इस प्रकार जन-जीवन पर केन्द्रित शूद्रक की दृष्टि भरतवाक्यों में भी जन कल्याण की ही प्राथमिकता देती है।

भास और शूद्रक को संस्कृत रंगमन के सर्वांगीण विकास का योग्य है। दोनों ही नाटककारों ने विश्व का ध्यान अपनी ओर आकर्षित किया है। भरत की नाट्यशास्त्रीय परम्परा के पार्श्व में सुविकसित और सम्पन्न रंग सक्रियता विद्यमान थी अन्यथा भरत की नाट्य परम्परा का विकास शून्य से प्रारम्भ नहीं हुआ था।

संदर्भ

- 1 सिलवॉन लेवी ने १८९० ई० में पेरिस से प्रकाशित 'पियेटर इन्डोन' में भास विषयक साहित्यिक संदर्भों का संकलन किया था। उसके उपरान्त उपलब्ध और भी अन्य संदर्भों का संकलन सी० आर० देवधर के द्वारा सम्पादित "भासनाटक चक्र"—पूना १९३७ के परिशिष्ट 'सी' के अंतर्गत द्रष्टव्य हैं।
- 2 विशेष अध्ययन के लिए ए० डी० पुसालकर कृत 'भास ए स्टडी' वाराणसी—१९६८ तथा ए० एस० पी० अय्यर कृत "भास" मद्रास—१९५७ देखिये।
- 3 "मा तावत। प्रथितयशसा भास सोमिस्त-कविपुत्रादीना प्रब धानतिकम्प्य वतमानकवे कालिदासस्य क्रियामा कथ बहुमान।"

—मालविकाग्निमित्रम्, प्रस्तावना।

- 4 रघुवत्सम्, प्रथम सप्त, श्लोक ३-४।
- 5 नाट्यशास्त्रम् पाँचवा अध्याय, १०५ तथा १३५ से १४० श्लोक। निगमसागर, बम्बई—१९४३।
- 6 दशरूपकम्, तृतीय प्रकाश में कारिका तथा ८ श्लोकम्, वाराणसी, प्रकाशन १९५५ ई० पृ० १४७
- 7 कौटिल्य अर्थशास्त्र के दसवें अधिकरण के तीसरे अध्याय में सैनिकों को स्वामिभक्त और युद्ध हेतु प्रोत्साहित करने के प्रसंग में जिन दो श्लोकों का उदाहरण दिया गया है, उनमें से एक श्लोक भास के प्रतिज्ञा नाटक का है।

नव शराव सलिलं सुपूर्णं सुसंस्कृतं वभक्तोत्तरीयम्।

तत्तस्य मा भून्नरकं स गच्छेद यो भवति पिण्डस्य कृते न युध्येत्॥

—अर्थशास्त्र, १०/३ तथा प्रतिज्ञा०, ४/२

- 8 एम्० रामकृष्ण कवि तथा एस० के० रामनाथ शास्त्री, चतुर्भाषी—त्रिचूर, १९२२ में पदमप्राभृतक प्रकाशित हुआ है। डा० मोतीचंद के सम्पादन में हिन्दी भाषा रत्नाकर कार्यालय बम्बई से भी चतुर्भाषी का प्रकाशन हो चुका है।
- 9 ऋग्वेद, १० ३४ १२
- 10 सी० आर० देवधर द्वारा सम्पादित "वास्तव" पूना १९३६ की भूमिका में इस प्रश्न पर विस्तृत विवेचन किया गया है।
- 11 एस० एन्० दासगुप्त, ए हिस्ट्री आफ् संस्कृत लिटरेचर, बलकृष्ण विश्वविद्यालय, १९४७ भूमिका, पृ० ३८,

संस्कृत और द्राविड भाषाएँ

डा० वि० कृष्णस्वामी अय्यंगर

संस्कृत संसार की प्राचीन भाषाओं में एक है। आज हमारे पास ऐसा कोई निश्चित प्रमाण नहीं है जिससे हम निश्चय कर सकें कि इस भाषा की उत्पत्ति कब हुई थी और इसका किस क्रम से विकास हुआ। लेकिन हम इतना जरूर जानते हैं कि ऋग्वेद समार की सवप्रथम साहित्यिक रचना है और उसकी भाषा संस्कृत है। ऋग्वेद तो एक सक्त्तन ग्रन्थ है। कई ऋषियों ने भिन्न भिन्न समय पर मंत्रों की—ऋचाओं की—रचना की और उनके सक्त्तन को हम ऋग्वेद के नाम से जानते हैं। इस वेद का रचनाकाल अभी अनिर्णीत है। हाँ, पूर्व और पश्चिम के विद्वान सहमत हैं कि यह ग्रन्थ बहुत प्राचीन है। संस्कृत भाषा के विषय में भी हम यही कह सकते हैं। इसमें कोई सन्देह नहीं है कि भाषा विज्ञान की दृष्टि से संस्कृत का विशेष महत्त्व है।

भारत में दो भाषा परिवार प्रमुख हैं। संस्कृत भारोपीय परिवार की भाषा है और आधुनिक काल में हिंदी, पंजाबी, मराठी, गुजराती आदि आर्य भाषाएँ इसी परिवार की हैं। बोलनेवालों की संख्या के आधार पर विचार करें तो इसी परिवार को आज के भारत में प्रथम स्थान देना चाहिये। हिंदी भाषियों की संख्या ही लगभग पच्चीस करोड़ तक है। आर्य भाषा-भाषियों की संख्या चालीस करोड़ से अधिक है। इसके बाद प्रमुखता से दृष्टि से द्वितीय स्थान द्राविड भाषा परिवार को जाता है। इस परिवार में चार प्रमुख भाषाएँ हैं—तमिल, कन्नड़, तेलुगु और मलयालम। इनके अलावा तुलु आदि कुछ उप भाषाएँ भी हैं। द्राविड भाषा भाषियों की संख्या वर्तमान भारत में बारह करोड़ से अधिक है। आर्य परिवारों की भाषाएँ भी भारत में हैं, किंतु बोलनेवालों की संख्या की दृष्टि से वे हैं तीसरे स्थान में रखना चाहिये। इस कथन का यह अर्थ नहीं है कि आर्य भारतीय भाषाओं का महत्त्व कम है। हमारे लिये सभी भाषाओं का सामाजिक और सांस्कृतिक महत्त्व समान है। हम तो भारत की हर भाषा को आदर की दृष्टि से देखते हैं। किंतु संख्या के आधार पर आर्य और द्राविड भाषाओं का प्रथम और द्वितीय स्थान दिया गया है।

आर्य परिवार की भाषाएँ संस्कृत के ही विकसित रूपांतर हैं। विकास की यह प्रक्रिया बहुत लम्बी है। फिर भी एक जागरूक भाषाविद के लिए हजारों वर्षों के इस विकास क्रम को पहचानना कठिन नहीं है। कहने की आवश्यकता नहीं कि हिंदी आदि भाषाओं के वर्तमान रूप का मूल संस्कृत है। किंतु द्राविड भाषाओं के साथ संस्कृत का इस प्रकार का सम्बन्ध—जैसे जनक भाव—नहीं है। फिर भी संस्कृत ने द्राविड भाषाओं को प्रभावित किया है। इस प्रभाव के कई कारण हैं। इनमें प्रायिक या सांस्कृतिक कारण का महत्त्व सर्वाधिक है। वेदों के युग से ही इस देश में सांस्कृतिक राष्ट्रीयता और एतता की भावना विकसित हो रही थी। 'माता भूमि पुत्रो अहं पृथिव्या'—यह वैदिक युग की घोषणा थी।

‘इम मे गङ्गे यमुने’—इस मंत्र में ऋषि ने भारत की पवित्र नदियाँ का स्मरण किया। यही सांस्कृतिक राष्ट्रीयता समूचे भारत की अखंड एकता के विश्वास में परिणत हुई। इस मूलभूत एकता पर आस्था और श्रद्धा सभी वर्गों में थी। इसीलिये द्राविड भाषाओं ने निःसंकोच भाव से संस्कृत का प्रभाव ग्रहण किया। डा० सुनीति कुमार चटर्जी जैसे भाषा विद्वानों ने सिद्ध किया है कि संस्कृत ने दिया तो द्राविड परिवार से लिया भी। सही अर्थ में यह आदान-प्रदान का क्रम था। इस विनिमय से दोनों पक्षों को लाभ हुआ।

आजकल एक गलत धारणा लोगों में फैली हुई है कि तमिल पर संस्कृत का प्रभाव बहुत कम पड़ा क्योंकि तमिल ने पर भाषा के प्रभाव से बचकर अपने शुद्ध स्वरूप की रक्षा करने के लिये विशेष प्रयत्न किये थे। मैं इसे गलत धारणा इसलिये कह रहा हूँ कि इसमें संस्कृत और तमिल के बीच विरोध या संघर्ष का कल्पना की गयी है। यह सही है कि संस्कृत आर्य भाषा है। क्या इसी कारण से हम यह भी मान लें कि संस्कृत ने तमिल को दबाने की और तमिल के विकास में बाधा डालने की चेष्टा की थी? तमिल में आज भी हजारों की संख्या में संस्कृत के शब्द प्रयुक्त होते हैं। तमिल भाषा भारतीय संस्कृति का ही माध्यम है। तमिल के साहित्यकारों ने जान बूझकर कभी संस्कृत का विरोध नहीं किया। ‘तोलकाप्पियम्’ तमिल का सर्वप्रथम उपलब्ध ग्रन्थ है। ‘काप्पियम्’ का ‘यम’ का ही तमिल रूप है। तिरुवल्लुवर तमिल के महान् कवि हैं, ‘कुरल’ आज भी लोकप्रिय है। उस ग्रन्थ में संस्कृत के शब्दों का बहिष्कार नहीं हुआ। तमिल के विख्यात कवि कन्नन ने रामायण काव्य की रचना की। श्री विल्लिपुत्तूरार ने महाभारत को तमिल में प्रस्तुत किया। तमिल का आदिकालीन साहित्य ‘सच इलक्कियम्’ कहा जाता है। यह ‘सच’ क्या है? संस्कृत का सच ही तो है। ‘इलक्कियम्’ साहित्य के अर्थ में प्रयुक्त है। यह भी संस्कृत का ‘सत्य’ है जो तमिल के वेप में सामने आया है। तमिल के शैव सत्ता नायनमार’ और वैष्णव सत्ता ‘आलवार’ क्या संस्कृत का विरोध करते हैं? वे तो संस्कृत से ग्रहण करके तमिल में प्रस्तुत कर रहे हैं। उनके मन में यही भावना थी कि हम तो अमृत रस को एक पात्र से दूसरे पात्र में भर रहे हैं।

तमिल भाषा के सम्बन्ध में एक ऐतिहासिक तथ्य यह है कि महर्षि अगस्त्य ने उत्तर से दक्षिण में आकर इस भाषा का प्रचार प्रसार किया। अगस्त्य का नाम रामायण में प्रसिद्ध है। उन्हीं को तमिल के प्रथम वैयाकरण के रूप में मान्यता भी देते हैं। तेरहवीं शताब्दी के प्रख्यात श्री वैष्णव आचार्य श्री वेदात्तदेशिक ने अपने ग्रन्थ ‘पादुनासहस्र’ में बताया है कि तमिल महर्षि अगस्त्य की भाषा थी। विल्लिपुत्तूरार आदि रचनाएँ भी इस बात के प्रमाण हैं कि तमिल साहित्य के विकास में सब तरह के लोगों का योगदान था।

इस सम्बन्ध में एक रोचक तथ्य पर प्रकाश डालना आवश्यक है। आलवार सत्ता ने लगभग चार हजार पर बताया थे जिनको आज भी श्री वैष्णव सम्प्रदाय के लोग अत्यन्त पवित्र मानते हैं। इन पणों का सम्मेलन ही ‘नालाधिरे दिव्य प्रबन्ध’ के नाम से प्रसिद्ध है। यह ग्रन्थ लुप्त हो गया था। श्री रामानुजाचार्य के पितामह नायमुनि ने (८०० ई० सन) अथक परिश्रम से इस ग्रन्थ का पता लगाकर पुनः प्रचार किया। श्री रामानुजाचार्य ने इस ग्रन्थ को श्री वैष्णव सम्प्रदाय में बहुत ऊँचा स्थान दिया। उन्होंने कहा कि उपनिषदों और उन पर आधारित ब्रह्मसूत्रों की—गीता भी इसी श्रेणी का ग्रन्थ है—हम प्रमाण मानते हैं। यह संस्कृत वेदात्त है। दिव्य प्रबन्ध भी इसी प्रकार का प्रमाण है। यह तमिल वेदात्त है। श्री वैष्णवों को इन दोनों वेदात्तों में निष्णात होना चाहिये। श्री रामानुजाचार्य ने संस्कृत और तमिल का ऐसा सुन्दर समन्वय स्थापित किया। आज भी श्री वैष्णव सज्जन अपने नाम के साथ ‘उ० वे०’ जोड़ते हैं। य दो अक्षर ‘उभय-वेदात्ताचार्य’ के प्रतीक हैं। श्री वैष्णव समाज में आज भी तमिल और संस्कृत का समान आदर का स्थान प्राप्त है। नाचोपुरम, थीरगम् आदि वैष्णव केन्द्रों में

आज भी भगवान् की मूर्ति का उत्सव निबालते हैं तो मूर्ति के पीछे वेदपारायण की गोष्ठी के विद्वान् चले हैं और मूर्ति के आगे दिग्ग प्रबन्ध गोष्ठी के। भाषा-समन्वय वा यह प्रत्यक्ष उदाहरण है।

श्री वण्णव साहित्य में एक नयी भाषाशैली का विकास किया गया। इस 'मणिप्रवाल' शैली कहते हैं। ऐसे उदाहरण कन्नड और मलयालम के साहित्य में भी प्राप्त हुए हैं। यह एक मिश्रित शैली का नाम है। तमिल भाषा में संस्कृत के शब्दों को लेकर अपनी इच्छा के अनुसार प्रयोग में लाता है। विन्नु भाषा तमिल ही रहती है। इससे जटिल दार्शनिक विषयों का भी निरूपण करने में सुविधा होती है। चास्त्व में यह तमिल और संस्कृत का भाषा वैज्ञानिक विवाह है। श्री वंदातदधिक के 'रहस्यगम्यसार' आदि ग्रन्थों में मणिप्रवाल शैली के सुन्दर उदाहरण मिलते हैं। कन्नड में बसवेश्वर आणि वीरराव शर्मा के बचनसाहित्य में भी कन्नड और संस्कृत के ऐसे मधुर समन्वय का देख सकते हैं।

द्राविड परिवार में कन्नड, तेलुगु और मलयालम में संस्कृत से उधार लेने में कोई अपमान नहीं समझा। तेलुगु अपने सहज माधुर्य के कारण 'पूज की इटालियन' के रूप में प्रसिद्ध है। पोतना, नतमा, वमना आणि कवियों की महत्त्वपूर्ण रचनाएँ इस बात के प्रमाण हैं कि तेलुगु में संस्कृत की शब्दावली दूध में चीनी के समान मिल गयी है—'क्षीर शकरमेव संस्कृतगिरा मिथा प्रभूतगुणैः। राक्षीमारकमाप्रसक्तविरि सम्पादयत मुदम।' मलयालम साहित्य वा इतिहास यह बसाता है कि संस्कृत का सम्पर्क पान में मलयालम का हित हुआ। मलयालम के श्रेष्ठ लेखक श्री तुन्चत्तु एल्लुत्तुन के अध्यात्मरामायण से एक मूना नीचे प्रस्तुत किया जा रहा है—'कारणनाम मणनायकन् ब्रह्मात्मकन् कादम्बमूर्ति शिवशक्तिसम्भवन दवन वारणमुखन मय प्रारब्धविष्मनङ्गले वारणचेततीदुवानाबोल वदिनकु नेन।' (अध्यात्मरामायण—हिंदी अनुवादसहित सुवनवाणी ट्रस्ट, १९७८ पृ०—१८)

कन्नड के साहित्यकार भी इसी प्रकार संस्कृतमिश्रित कन्नड में काव्यरचना करते थे। कन्नड साहित्य का आदिकाल तो जैन कवियों के चम्पूकाव्यों का काल था। चम्पू रत्न, पोतना आदि महाकवियों ने कन्नड भाषा को पुष्ट और शक्तिशाली बनाने के लिए संस्कृत के भण्डार से यथेष्ट सामग्री ली। ये कवि उभय भाषा विभारद थे। इनकी संस्कृतनिष्ठ शैली का एक उदाहरण द्वितीय नागवर्मा के एक प्रयास सप्तम प्रथम 'काव्यावलोकन' से उद्धृत है—'जगन्नालोकनदण प्रथमदिवकातानन कतुरा। जगन्नाद्वयनिष्ठम बरन स्युत सहस्र विमोः। गिगणाकूत कुरगपोतमयकुत्कटीरव चलयुव। सोवेदत बुधिवीचिनतननद बिब सुधामूर्तिया।' (काव्यावलोकन, गुणविवेकाधिकरण, छन्द—६९६, पृष्ठ—१२७) यह चंद्रोदय वा वणन है। 'सुधामूर्तिया बिब चेल्लुवेत्तोमदत्त'। यही वाक्य का मुख्य अर्थ है। सुधामूर्ति चंद्रमा का एक पर्याय है। यह एक समास है, जिसके दोनों अवयव संस्कृत के तत्सम शब्द हैं। 'आ' पठ्यो एकवचन का प्रत्यय है। इसका अर्थ है कि चंद्र का बिंब सौंदर्यपूर्ण हाकर उदित हुआ। पल के अर्थ शब्द बिंब के विशेषण हैं। ये विशेषण संस्कृत की शब्दावली से निमित्त हैं। ऐसे दोष समास भाषा की कादंबरी का स्वरण दिलाते हैं। 'वियोगिगणाकूत कुरगपोतमयकुत्कटीरवम' एक उदाहरण है। इन समास में आठ भाग हैं। काव्यावलोकन, वविराजमग आदि कन्नड के प्राचीन ग्रन्थों में ऐसी संस्कृतनिष्ठ तथा समासपूर्ण निष्ठ शैली के अनेक उदाहरण मिलते हैं। ऐसी ही स्थिति तेलुगु और मलयालम में भी पायी जाती है।

भाषा के विकास का यह एक स्वाभाविक नियम है कि अर्थ भाषा की शब्दसम्पत्ति को उधार लेकर अभिव्यक्ति को मजबूत और प्रभावशाली बनाया जाता है। कई परिस्थितियों में उधार लेना अनिवार्य होता है। अर्थ भाषा के शब्दों को लेने में सकोश करने की कोई आवश्यकता नहीं है। आज भारतीय भाषाओं में अरबी, फारसी के तथा अंग्रेजी के हजारों शब्द गहोत हैं तो उसके ऐतिहासिक कारण हैं। लेकिन उधार की भी एक सीमा होती है। उस सीमा का अतिक्रमण कर जाने पर भाषा का व्यक्तित्व कुटित हो

जाता है। आज की हिंदी या कन्नड म रेल, बक, मोटर, स्टेशन आदि शब्द सामान्य रूप से प्रचलित हैं। ऐसे शब्दों का प्रयोग इतना व्यापक है कि बहिष्कृत ग्रामीण जनता के लिए भी ये शब्द सरल और सुराध प्रतीत होते हैं। आज के भारत में कोई विद्वान इन शब्दों को हटाकर स्वभाषा के समानाधिक शब्दों का प्रयोग चलाने के पक्ष में नहीं होगा। ये शब्द जनता में प्रचलित और स्वीकृत हैं। ऐसे लोकस्वीकृत शब्दों का बहिष्कार करना सम्भव नहीं है। यह भाषा के लिए आत्मघातक नीति होगी यदि हम ऐसे प्रतीताधिक शब्दों के स्थान में नवकल्पित तथा अनायासिक शब्दों का प्रयोग करने पर बल दें। लेकिन हम अतिवादी होकर अपनी भाषा में अंग्रेजी की मात्रा बढ़ाने लगे तो परिणाम क्या होगा? "जो लोग आफिस में मूपायली सेट आते हैं उह पहले तो स्टुबट वार्निंग देंगे, बट वे यही मिस्टेक रिपोर्ट करें तो सिवियर एक्शन लेंगे।" क्या यह हिंदी का वाक्य है? हमें ऐसे भाषिक अतिवाद से बचना होगा।

यही सिद्धांत संस्कृत के शब्दों के सम्बन्ध में भी लागू होता है। हिंदी मराठी आदि जायभाषाएँ हो या तमिल, कन्नड आदि द्राविड भाषाएँ वे सब संस्कृत से बहुमूल्य सामग्री उधार लेकर ही उन्नति कर सकती हैं। द्राविड भाषाओं के सर्वांगीण विकास के लिए संस्कृत की सहायता लेना आज की स्थिति में भी अनिवार्य है। वैज्ञानिक और तकनीकी विषयों में संस्कृत की शब्दावली को ग्रहण करने पर ही अखिल भारतीय स्तर पर हम आगे बढ़ सकते हैं। द्राविड भाषाओं में आज हजारों शब्द प्रयुक्त हो रहे हैं जो संस्कृत से आगत हैं। उनमें कुछ उत्तम रूप में नहीं हैं तो कुछ तदभव रूप में। आज ऐसे लोकस्वीकृत, सरल प्रतीताधिक और प्रचलित शब्दों का बहिष्कार करना असम्भव है। धर्म, यात्रा, शांति, देश, राज्य भवित बल तेज, उत्साह आदि शब्द इसके उदाहरण हैं। संस्कृत के अध्येता ही पहचान सकते हैं कि ये शब्द संस्कृत के हैं। सामान्य जनता तो इन सभी शब्दों को अपनी मातृभाषा की सम्पत्ति ही मानती है। इन शब्दों को हटाने की चेष्टा मूलतः पूर्ण होगी।

किंतु 'काव्यालोचन' के उद्धृत पद्य की भाषा कौन सी है? इसमें एक 'आ' प्रत्यय ही कन्नड का है। बाकी सभी शब्द संस्कृत के हैं। कन्नडभाषी जनता संस्कृत के सरल शब्दों को समझती है और उनका प्रयोग भी करती है। किंतु ऐसी दीर्घ समासयुक्त कठिन शब्दों जनता में स्वीकृत नहीं हो सकती। दूध में थोड़ा सा पानी मिलाना उचित और फायदा आवश्यक भी है। लेकिन पानी की मात्रा एक निश्चित सीमा से अधिक हो जाय तो फिर वह दूध दूध नहीं रहता, पानी ही बन जाता है। इस अतिवादी प्रवृत्ति का विरोध भी हुआ। आज से आठ सौ वर्ष पहले ही "धर्माभूत" के लेखक नयसेन ने इसका विरोध किया। उन्होंने कहा कि घी और तेल को मिलाना उचित नहीं है। कन्नड के एक और कवि आर्यभट्ट ने 'विजयनगर नाव' नामक अपनी कृति में प्रतिपादित उत्तम शब्दों का बहिष्कार किया। रामाश्वमेध के रचयिता मुद्गल ने स्पष्ट कहा कि कन्नड में संस्कृत के दीर्घ समासों का प्रयोग करना अव्याजनीय है। ये कवि संस्कृत के विरोधी नहीं थे। किंतु मातृभाषा के स्वस्थ विकास में बाधक बनने की प्रवृत्ति का कारण संस्कृत के अति प्रयोग का विरोध किया। संस्कृत और द्राविड भाषाओं के मधुर सम्बन्ध का स्वागत करते थे, साथ ही संस्कृत के आश्रयक प्रभाव से बचना भी चाहते थे।

द्राविड भाषाओं की आज भी संस्कृत से जीवन का रस लेना है। यह सत्य है कि वर्तमान भारत में संस्कृत बोधचाल की भाषा या मातृभाषा के रूप में जीवित नहीं है। किंतु यह भी अनाद्य सत्य है कि केवल आज तक ही नहीं, अपितु दीर्घ भविष्य तक संस्कृत हमारी भाषाओं को संजीवनी प्रदान करती रहेगी। संस्कृत की सम्पत्ति पर द्राविड परिवार की भाषाओं का भी उतना ही अधिकार है जितना जायभाषाओं का। हम विवेकपूर्वक इस सम्पत्ति का उपयोग करना चाहिये। प्रत्येक भाषा की एक अपनी विशिष्ट प्रवृत्ति होती है। उस प्रवृत्ति की रक्षा करते हुए हम अत्यंत सतत से प्राप्त प्रभाव का ग्रहण कर सकते हैं। संस्कृत

का प्रत्येक शब्द हिंदी में भी ग्राह्य नहीं है। कन्नड में 'आरोग्य' 'उद्यम' आदि संस्कृत के शब्द प्रचलित हैं, जो हिंदी में गृहीत नहीं हैं। हिंदी में इसी अर्थ के शब्द 'स्वास्थ्य' 'प्रकाश' आदि प्रयुक्त हैं जो कन्नड में नहीं हैं। 'कविराजमाग' 2 में प्रथमपरिच्छेद में कन्नड और संस्कृत शब्दों के मिश्रित समास का—इसे प्राचीनारो में 'अरिसमास' का नाम दिया गया है—निर्देश किया गया है। वही यह भी कहा गया है कि संस्कृत के अक्षरमय अक्षरों का प्रयोग कन्नड में वर्जित³ है। इसे एक दिशानिर्देश के रूप में लेना चाहिये। ऐसी विवक्षित नीति का अनुसरण करें तो संस्कृत की सम्पत्ति का आत्मसात् करने भातृभाषा की उन्नति में उसका लाभ उठा सकेंगे।

संदर्भ

- 1 विध्यस्तम्भादविहृतगते विवक्षाचात्तसि श्रो, कुम्भीसूतारसुरकवलधामिन स्वैरभाषा। नित्य जाता शठरिपुतनो निष्पतती मुखान्ते, प्राचीनाना धृतिपरिपदा पादुके पूजगण्या ॥
(पादुकासहस्र २—१ पृ०—१६)
- 2 तरिसया सवकदमुम, नरियदे कन्नडमु समासोक्तगलोल। कुरितु बेरसियोडे बिरस महगुव पालगनय पनिगल बेरनिववोल् ॥
कविराजमाग, प्रथमपरिच्छेद, पृ०—५६
- 3 समसंस्कृतगलोल् समसमदिरे जप्रहमनरिहु पेल्ग बुरिवागय कोविदनिगदितमागमिद बेरसत्त्वमागयी सवकददोल ॥
(कविराजमाग, १—५१)

शैलीविज्ञान : सन्दर्भ, दृष्टि और आधुनिक प्रवृत्तियाँ

डा० रवीन्द्रनाथ धीवास्तव

गत दो दशकों में शैलीविज्ञान पर काफी कुछ लिखा गया। अमर देश विदेश में आलोचना की इस धारा पर लिखी गई पुस्तकों और लेखों पर ध्यान दें तो स्पष्ट हो जाता है कि अपने ही सिद्धांत और प्रणाली से जूझती हुई आलोचना की यह प्रवृत्ति न केवल अब सापेक्षिक 'स्यायिरव' या चुकी है बल्कि इसकी अपनी उपधारायें भी फूट निकली हैं। साहित्य को समझने की इस भाषिक और वस्तुवादी वज्ञानिक दृष्टि में जहाँ अपने आधारभूत सिद्धांतों पर स्वयं चर्चा उठाकर वाकजाल से ऊपर उठने की कोशिश की और जहाँ अनुप्रयोगात्मक विश्लेषण के क्षेत्र में कृति को समझने और उसकी संरचनागत विशिष्टताओं को उद्घाटित करने के विश्वसनीय रास्ते को उसने खोजने का प्रयास किया वहीं उसके सिद्धांत और प्रणाली पर शकालु भाव से देखने वाली आलोचकों की ओत्सुख्य दृष्टि में भी एक गुणात्मक परिवर्तन देखने में आया है। शैलीविज्ञान के कटु से कटु आलोचक अब इस दृष्टि की 'सत्ता' को कौतूहल और घका की दृष्टि से नहीं देखता और न ही एक-दो फलवे देकर ही इसको आलोचना का गूणात्मक पक्ष घोषित करने की स्थिति में अपने को पाता है। यही कारण है कि आलोचना की इस धारा पर देश और विदेश में अब 'साधक' बग से बातचीत चलने लगी है, पक्ष और विपक्ष में बोलने लिखने वालों में 'सबादिता' की स्थिति दिखलाई पड़ने लगी है और स्वीकृति अस्वीकृति की अभिप्रेरणा से ऊपर उठकर शैलीविज्ञान के सिद्धांत और प्रणाली की शक्ति और सीमा के प्रति अब समझदारी का वातावरण फलने लगा है। यह बात दूसरी है कि हिंदी आलोचना के क्षेत्र में अब भी आलोचकों का एक बग इसे आशंकित मन और स्थलित भाव से देखता है अब भी इसे राजनैतिक 'कुचक्र' का परिणाम मानता है और अपने ही मन के अंधेरे में तीर फेंकता हुआ इसे प्रगति विरोधी और कुजु आ सस्कृति का पड़्यत्र घोषित करता है।

जिस बात पर यहाँ बल देने की आवश्यकता है—वह है शास्त्र (डिस्टिप्लिन) के रूप में शैलीविज्ञान की प्रकृति का निरूपण और आलोचना की एक विशिष्ट धारा के रूप में इसका स्वरूप निर्धारण। यह बात जरूर है कि शैलीविज्ञान की दृष्टि भाषावादी है और वह कृति के भाषिक अभिप्रेरित विधान के अध्ययन के आधार पर उसमें अंतर्भूत सी-दर्य के उद्घाटन का समर्थक है। पर सवाल यह है कि क्या आलोचना की हर उस अध्ययन दृष्टि को शैलीविज्ञान की सजा दी जा सकती है जिसका मूलधार 'भाषा' और 'भाषिक चेतना' है? इस प्रश्न को लेकर भ्रम न केवल शैलीविज्ञान के विरोधी आलोचकों के मन में है बल्कि शैलीविज्ञान के सिद्धांत प्रतिपादकों और उस पर गम्भीरता से काम करने वाले विद्वानों के मन में भी है।

प्रायः यह समझ लिया जाता है कि अगर आलोचना की दृष्टि भाषावादी है और वह दृष्टि 'शैली' की संकल्पना को उभारते हुए साहित्य पर चर्चा उठाती है तो वह और कुछ न होकर शैलीविज्ञान आलोचना

है। इसी का परिणाम है कि शलीविज्ञान की पुस्तकों में ऐसे शीघ्रक मिलते हैं—भारतीय शलीविज्ञान और पाश्चात्य शैलीविज्ञान, प्राचीन शैलीविज्ञान और आधुनिक शलीविज्ञान, आगल अमरीकी शलीविज्ञान और रूसी चेक शलीविज्ञान आदि (सुरेश कुमार १९७७)। कुछ विद्वानों ने तो शलीविज्ञान की सकल्पना का विस्तार करते हुए उसके भीतर सम्पूर्ण भारतीय काव्यशास्त्र को ही समेट लिया है। उदाहरण के लिए डा० चौधरी ने अपनी पुस्तक 'भारतीय शलीविज्ञान' (१९७९) में शलीविज्ञान के जो बहुविध तत्व सकृन् के टीका साहित्य में विशेषण और काव्यशास्त्रीय ग्रन्थों में सामा यत बिखरे पड़े थे, उन पर प्रकाश डाला है। डा० नयेन्द्र (१९७६) ने भी शलीविज्ञान को 'विवेकसम्मत नवीन उदभावनाओं का स्वागत करते हुए परम्परा विशेष कर भारत की समृद्ध काव्य शास्त्रीय परम्परा के सदस्य में ही उनका आकलन किया है।' शलीविज्ञान को सजनात्मक समीक्षा के नए आयाम पर प्रतिष्ठित करने वाले डा० विद्यानिवास मिश्र भी पश्चिमी भाषाशास्त्रीय चिंतन पर आधारित इस भाषावादी आलोचनात्मक धारा में संस्कृत साहित्यशास्त्र की पुष्ट बौद्धिक दृष्टि का आभास मात्र दिखलाई देता है। सम्भवतः यही कारण है कि आचार्य वामन द्वाारा प्रतिपादित साहित्य शास्त्र के पारिभाषिक शब्द 'रीति' का महत्त्व संते हुए और उसे शैली की सकल्पना के समानांतर रखते हुए 'रीतिविज्ञान' की बात चलाई। उनके अनुसार संकेत सामा य से संकेतित—सामा य के साथ हो साथ उससे सम्बद्ध संकेतित विशेष की पहचान जिन घटकों द्वारा की जा सकती है उसके लिए 'रीति' शब्द में क्षमता सबसे अधिक दिखलाई पड़ती है। केवल जल्दत है 'विशिष्ट पद रचना' के लिए स्वीकृत 'रीति' शब्द में किंचित अर्थ विस्तार की। उनके ही शब्दों में 'उसके (रीति के) अर्थ का थोड़ा सा विस्तार—भर करना होगा और यह विस्तार भाषा की सम्भावना के भीतर आएगा (विद्यानिवास मिश्र १९७३)।

यह तथ्य ध्यान देने योग्य है कि शलीविज्ञान, एक निश्चित और निर्धारित पराडाइम पर आधारित आलोचना सिद्धांत है। और जसा कून (कून १९६२) का कहना है, जब पराडाइम बदलता है जीवन और जगत, विश्लेष्य सामग्री और विश्लेषण प्रणाली, आदि सभी को देखने की दृष्टि में एक गुणात्मक परिवर्तन आ जाता है। इस दृष्टि से चाहे भारतीय साहित्यशास्त्र हो अथवा प्राचीन पाश्चात्य शास्त्र, या फिर अमरीकी नई समीक्षा हो अथवा उसकी समकालीन समशील विभिन्न यूरोपीय काव्य दृष्टियाँ यथा—रूसी रूपवादी आलोचना, फ्रांस की पाठ विश्लेषण पद्धति आदि, ये शलीविज्ञान की पूर्वपीठिका या भाषा अनुमोदित उसकी पूर्वगामी प्रवृत्तियाँ ही माने जाएँगी, स्वयं में शलीवैज्ञानिक आलोचना सिद्धांत के उदाहरण नहीं।

एक निर्धारित 'पराडाइम' पर आधारित होने के कारण शलीविज्ञान, साहित्य का सिद्धांत भी है और काव्य कृति के विश्लेषण की एक प्रणाली भी है। सिद्धांत होने के कारण उसका अपना एक दशन है साहित्य की देखने की अपनी एक काय दृष्टि है। इसी प्रकार प्रणाली होने के कारण कृति विशेष के विश्लेषण के लिए उसके पास अपने विधान हैं कलात्मक संवेग के उद्घाटन के लिए उसकी अपनी विश्लेषणात्मक तकनीकें हैं। अपने सिद्धांत और प्रणाली के लिए जिस शास्त्र (डिस्सिप्लिन) के रूप में उसने अपने को निरूपित किया है सब तो यह है कि वह आलोचकों से एक खास प्रकार की विद्वत्ता या प्रतिगण की अपेक्षा रखता है। वह उनसे जिस स्वावलंबिप की मांग करता है उसमें 'सौंदर्यशास्त्र' और 'काव्यशास्त्र' के ज्ञान के साथ साथ 'भाषाशास्त्र' की जानकारी भी अपेक्षित है। शलीविज्ञान पर होने वाले प्रारम्भिक संश्लेषणात्मक शलीविज्ञान पर आधिकारिक रूप से काम करने वाले विद्वानों ने इसलिए साहित्यिक अध्ययन के लिए जब एक ओर आलोचकों से काव्यभाषा की प्रवृत्ति और प्रकार्य को समझने की मांग की तब दूसरी ओर उनसे भाषा के काव्यकलन के प्रति जानकारी की भी आवाज उठाई। रोमन याकाब्यन ने भाषा

विज्ञान और काव्यशास्त्र' के अन्तस्सम्बन्धों की चर्चा करते हुए लिखा—'भाषा के काव्य फलन के प्रति अधिक भाषा वैज्ञानिक और भाषा वैज्ञानिक समस्याओं से उदासीन एवं भाषा वैज्ञानिक प्रणालियों से अपरिचित साहित्यशास्त्री, दोनों ही समान रूप से अपने समय से बहुत पीछे हैं' (याकोब्सन १९६०)। उसी सगोष्ठी में पढ़े गए अपने प्रपत्र 'भाषा विज्ञान और काव्यभाषा की प्रकृति का अध्ययन' में स्टैंकविच ने कहा—'कविता का छात्र काव्यभाषा की प्रकृति का अध्ययन तभी कर सकता है जब वह भाषा के उन नियमों की जानकारी का उपयोग करे जो काव्यभाषा की व्यवस्था का निर्धारण करते हैं और इसी प्रकार भाषा वैज्ञानिक भी काव्यात्मक अभिव्यक्तियों को तभी समझ सकता है जब वह संस्कृति और परम्परा की उन धाराओं का ध्यान रखे जो काव्यकृतियों के विशिष्ट स्वरूप को निर्धारित करते हैं (स्टैंकविच १९६०)।

शैलीविज्ञान ने अपने अध्ययन के पहले चरण में ही इस बात को भलीभाँति समझ लिया था कि साहित्यिक अध्ययन के दो निश्चित आयाम सम्भव हैं क्योंकि काव्यकृति को देखने समझने के दो निश्चित सन्दर्भ हैं। अपने पहले सन्दर्भ में काव्यकृति, कला ससार की एक घटना है जो भाषा में बँधने और उसके माध्यम से रूपायित होने की नियति से अनिवार्यतः बाध्य है। काव्यकृति का यह सन्दर्भ, साहित्य के सौन्दर्यशास्त्रीय (एस्थेटिक) आयाम पर बल देता है। अपने दूसरे सन्दर्भ में काव्यकृति, भाषिक ससार की वस्तु ठहरती है। यह ध्यान देने की बात है कि हर कलात्मक सवेग, साहित्य की विषय वस्तु नहीं। उदाहरण के लिए वास्तुकला, मूर्तिकला, चित्रकला, नृत्यकला आदि सभी कलाविधानों का सम्बन्ध कलात्मक सवेग (एस्थेटिक इम्पल्स) के साथ है पर यह साहित्य ही है जो अपनी प्रकृति में भाषिक होता है।

शैलीविज्ञान केवल यही कह कर चुप नहीं हो जाता है कि साहित्यिक अध्ययन के दो निश्चित आयाम हैं और काव्यकृति को समझने के दो निश्चित सन्दर्भ हैं। वह यह भी कहना चाहता है कि काव्यकृति एकसाथ 'कलात्मक' और 'भाषिक' दोनों ही है। इसके दो सन्दर्भ न तो एक दूसरे के 'पूरक' हैं और न ही प्रतिपक्षी। उन्हें एक ही फली में लिपटे दो भिन्न भिन्न वानों के रूप में समझना गलत होगा (चटमैन और लेविन १९६७) उन्हें शैलीविज्ञानिक अनुशासन के भीतर से दो उपसंस्कृतियों (सौन्दर्यपरक और भाषापरक) के रूप में भी मानना भ्रामक होगा। वे तो एक ही सिक्के के दो पहलू हैं। शैलीविज्ञान, काव्यकृति का कलात्मक सवेग का भाषिक रूपांतरण मानता है, जहाँ कला और भाषा अपनी अपनी सत्ता अपने-अपने अस्तित्व का लोप कर 'एक' हो जाते हैं। यह तो अध्ययन की प्रणाली की अपनी विवशता है कि कभी हम 'सौन्दर्य' के विन्दु से शुरू कर साहित्य का अध्ययन करने की ओर प्रवृत्त होते हैं और कभी 'भाषा' के विन्दु से प्रारम्भ कर कलात्मक सवेग को पकड़ना चाहते हैं। पर रास्ता जो भी अपनाएँ पड़ना होगा भाषा में रूपांतरण कला ससार में ही।

शैलीविज्ञान अपनी प्रणालीगत आवश्यकता से प्रेरित होकर भाषा का रास्ता अपनाता है और उस रास्ते पर चलकर वह भाषा में आवेष्ट कलात्मक सवेग का उद्घाटन करने का प्रयास करता है। उसकी यह मायता है कि कला का रास्ता जिन प्रक्रियाओं और मानसिक व्यापार की जानकारी की अपेक्षा रखता है उसका न तो अपना विज्ञान बन पाया है और न ही उसकी सुनिश्चित प्रणाली और तकनीक ही है। वह अभी भी 'दर्शन' और 'अध्यात्म' की अछरी गुफा में भटकता हुआ शास्त्र है। इसके विपरीत जिस भाषा का रास्ता शैलीविज्ञान अपनाता चाहता है उसके अध्ययन का शास्त्र वैज्ञानिक सिद्धांतों पर आधारित है, उसके अध्ययन की प्रणाली और तकनीक काफी कुछ निर्धारित होकर सुनिश्चित होती जा रही है। भाषा विज्ञान के रूप में जो अनुशासन विकसित हो रहा है उसकी वैज्ञानिकता और वस्तुपरकता (ऑब्जेक्टिविटी) अब अविरोध रूप से सिद्ध हो चुकी है। यह बात दूसरी है कि अभी तक अनुशासन के रूप में भाषाविज्ञान, बोलचाल की सामान्य भाषा की ही अपनी विश्लेष्य सामग्री मानता रहा है। उस अगर कलात्मक सवेग

को अपने भीतर समाहित करने वाली वाच्यभाषा को अध्ययन सामग्री बनाना है, तो उसे अपनी प्रणाली और तबनीक को सावधानी के साथ विकसित और पेश करना होगा।

अनुशासन के रूप में शैलीविज्ञान की काव्य-दृष्टि और व्याख्यात्मक प्रणाली को साफ और विकसित करने में भाषाविज्ञान का बहुत बड़ा हाथ है। एक विद्वान के अनुसार 'शैलीविज्ञान' और 'सरचनावाद' ऐसे 'वादा' को तो सस्कृति एवं साहित्य अध्ययन के निमित्त अपनाए जाने वाले उन सभी प्रणालीगत आ-दोलनों' तक सीमित कर देना चाहिए जो अपने प्रारूप (माडल), प्रणाली (मेथड) और तबनीक के अभिव्यक्ति (थीरिएटशन) के लिए प्रमुख शक्ति स्रोत के रूप में भाषाविज्ञान को स्वीकार करते हैं (बाय १९६७)। पर यह तथ्य भी कम महत्वपूर्ण नहीं कि शैलीविज्ञान को त्रिन विद्वानों ने 'आलोचना के रूप में स्वीकार किया उद्धान उस भाषावैज्ञानिक अध्ययन का पर्याय भी बना दिया।' ऐसे ही आचारको ने यह कहना शुरू किया कि शैलीविज्ञान, साहित्य के भाषिक विधान का रूपात्मक (फारमल) व्याकरण है, वह केवल साहित्य की भाषा का अध्ययन करता है। डा० बच्चन सिंह ने 'आलोचना' में प्रकाशित अपने लेख 'शैली विज्ञान और आलोचना' (१९७४) में स्पष्ट शब्दों में लिखा 'शैलीविज्ञान मुख्यतः व्याकरणिक होता है' और शैलीविज्ञान का कार्य है—'वाक्य के बाह्य रूप—शब्दावली का विश्लेषण परीक्षण।' ऐसी ही प्रान्ति पूर्ण धाराओं के आधार पर ऐसे छात्र प्रबंध भी लिखे गए—'वाच्य रामचंद्र मुक्ता की भाषा का शैली-वैज्ञानिक अध्ययन' अर्थात् 'वाच्यभाषा का शैलीवैज्ञानिक विश्लेषण'। इसी दृष्टि का परिणाम है कि शैलीविज्ञान की भीतर ध्वनि, अक्षर शब्द, रूप, पदबंध, उपवाक्य, वाक्य तथा उनके साम्यिक अनुपात आदि का देखा-जोखा प्रस्तुत कर आलोचना की इति सम्पन्न ली जाती है। डा० नालम्बा तिवारी ने तो कुछ बढ़ावा देकर शैलीविज्ञान की निम्नलिखित शाखाएँ भी मान ली हैं—वाच्यीय शैलीविज्ञान, रूपीय शैलीविज्ञान, शब्दीय शैलीविज्ञान, ध्वनीय शैलीविज्ञान तथा अर्थीय शैलीविज्ञान।

शैलीवैज्ञानिक अध्ययन का भाषाविज्ञान से बहुत गहरा सम्बंध है। इसका यह अर्थ नहीं कि वह भाषावैज्ञानिक विश्लेषण का पर्याय है। वाक्य या उससे नीचे स्तर की भाषिक इकाइयों के अध्ययन के आधार पर किसी कृति में प्रयुक्त भाषा के अध्ययन का क्षेत्र भाषावैज्ञानिक अध्ययन है न कि शैलीवैज्ञानिक। किसी वाक्य की इति के इस प्रकार के अध्ययन का अपना महत्व है पर वह कृति में प्रयुक्त भाषा का भाषा के रूप में अध्ययन है जिस हिसाब (१९६७), शैलीविज्ञान का पूर्वपेक्षा अध्ययन (प्रिन्स्टाइलिटिवस) कहा है। यह अवश्य है कि शैलीविज्ञान, अपने प्रारूप, प्रणाली और तबनीक के लिए भाषाविज्ञान का हमेशा मुखापे तो रहता है पर उसका मुख्य उद्देश्य वाक्य (कमन) और वाक्य (अनिव्यक्ति) के सम्बंध के अध्ययन के आधार पर कलाकृति में निहित सौन्दर्योन्मुखी ऐंद्रिय नयन का उद्घाटन है, न कि भाषिक विधान के आधार पर भाषिक सिद्धांत का निरूपण और विवेचन। उद्देश्य और प्रारूप के अंतर की टीका से न सम्पन्न पाने के कारण ही किसी वाक्यकृति के शैलीवैज्ञानिक अध्ययन और भाषावैज्ञानिक विश्लेषण को आनीचक बहुधा एक समझ लेते हैं।

इस बात पर बल देने की आज जरूरत है कि साहित्यिक शैलीविज्ञान भी अथ आलोचनात्मक दृष्टिों की तरह साहित्य की समीक्षा—समीक्षाओं की एक समीक्षात्मक दृष्टि है। जिस प्रकार साहित्य को देखने परचने की समाजवादी (मानववादी) दृष्टि है या फिर मनुष्यात्मिक (फायरवादी), उसी प्रकार शैलीविज्ञान साहित्यिक अध्ययन की भाषावादी दृष्टि है जो 'शैली के साध्य पर एक और साहित्यिक कृति की सरचना (स्ट्रक्चर) और गठन (टेक्स्चर) पर प्रकाश डालती है और दूसरी ओर कृति का विश्लेषण करते हुए उसमें अंतर्निहित साहित्यिकता' का उद्घाटन करती है। इस सन्दर्भ में यह भी कहा जा सकता है कि जिस प्रकार मानववादी दृष्टि अपनी समीक्षा के दौरान काव्यकृति को साहित्य के स्तर से स्थानित कर उसे आर्थिक व्यवस्था

राजनैतिक दस्तावेज के रूप में पेश करने का आग्रह नहीं करती या कभी जिस प्रकार मनोवैज्ञानिक दृष्टि, साहित्यिक समीक्षा को मनोविज्ञान के सिद्धांतों के प्रतिपादन का हेतु नहीं बनाती, उसी प्रकार शैलीविज्ञान की भाषावादी आलोचनात्मक दृष्टि काव्यकृति के अध्ययन के दौरान किसी काव्यकृति का न तो भाषा-वैज्ञानिक विस्तरेषण कर अपने दायित्व का इतिथी सम्भूती है और न ही भाषावैज्ञानिक सिद्धांतों की पुष्टि के लिए काव्यकृति को उदाहरण के रूप में ही पेश करना चाहती है। भाषाविज्ञान तो उस अध्ययन का मात्र प्रारूप (माडल) और विश्लेषण के लिए 'तकनीक' प्रदान करता है। भाषाविज्ञान से प्राप्त उसका प्रारूप या तकनीक, आलोचना को न केवल सक्रियात्मक (आपरेशनल) बनाता है बल्कि अब तक प्रातिभानान और अबोधिक चेतना के आधार पर समझी—समझाई जाने वाली कवि की सृजनात्मक प्रक्रिया को एक वस्तुवादी (आब्जक्टिव) आधार भी प्रदान करता है।

यह पूछा जा सकता है कि साहित्य के जिस 'सौ दय पद' और कविता के जिस 'अबोधिक वय्य' के उद्घाटन की बात आलोचक करना चाहता है, उसकी समझने पकड़ने का रास्ता क्या है? काव्य प्रक्रिया के सार्वभौमिक अवसर यह कहा जाता है कि कवि, बोद्धिकसकल्पना के पार जाकर 'लयात्मक' प्रत्यय का सृजन करता है और यह सृजनात्मक प्रक्रिया उसकी 'चमत्कारपूर्ण' प्रतिभा का परिणाम है। यह उसकी 'अलौकिक' प्रतिभा का परिणाम ही है कि वह एक छलांग में बोद्धिक से अबोधिक की दूरी तय कर लेता है, अपने 'प्रातिभ' पान के आधार पर ही 'वस्तुओं' के पार जाकर उसकी आन्तरिक प्रकृति के रहस्य का पता लगा लेता है। पर सवाल यह है कि आलोचक का अपना क्या धर्म है? सहृदय पाठक के रूप में आलोचक भी सौ दर्शानुभूति का बोध चाहे तो एक छलांग में कर सकता है, काव्य संवेदना से अभिभूत होकर उसका विश्व भी दीप्तिमान हो सकता है। पर जब भी वह समीक्षण का कार्य प्रारम्भ करता है, वह 'सहृदय' न होकर 'समीक्षक' होता है। सहृदय के रूप में ग्रहीत काव्यानुभूति उसके समीक्षण कार्य में सहायक होती है—इससे इकार नहीं किया जा सकता, पर समीक्षण का दायित्व, सहृदयता की अनुभूति के क्षणों के साथ प्रारम्भ होता है। यही कारण है कि सहृदयता के क्षणों में जो भी 'प्रभाव' उसके मन पर पड़ता है उसको समझने समझाने के लिए उस कोटिया (कटेगरीज) का निर्माण करना पड़ता है।

आलोचना अगर वैज्ञानिक है और आलोचक की दृष्टि वस्तुवादी, तब इन कोटियों की प्रवृत्ति हमेशा परीक्षण (टेस्टिंग) होगी। किसी प्रणाली के वैज्ञानिक होने का एक अर्थ यह भी है कि उसके निदिष्ट चरणों पर चलने पर जो भी निष्कर्ष निकलते हों, वह सभी के लिए समान हों। इससे पीछे आधारभूत सिद्धांत यह है कि जीवन और जगत में कुछ ऐसी वास्तविक वस्तुएँ हैं जिनके लक्षण उनके प्रति हमारी अपनी व्यक्तिगत धारणाओं से स्वतंत्र और स्वायत्त होता है। वैज्ञानिक होने की दूसरी कसौटी यह भी है कि किसी मत या निष्कर्ष को स्वीकार्य बनाना है तो उसे परीक्षणयोग्य भी बनाना होगा। उदाहरण के लिए अगर आचार्य शुक्ल भारतेंदु की भाषा शैली को 'मजि हुई परिष्कृत', बालकृष्ण भट्ट की भाषिक अभिव्यक्ति को 'चटपटी, सीसी, और चमत्कार पूर्ण' और बालमुकुंद गुप्त की कथनरीति को 'चलती सजीव और विनादपूर्ण' मानते हैं, तब हमारे सामने ये प्रणालीगत साधन होने चाहिए जिनके आधार पर हम इन साहित्यकारों की अभिव्यक्ति शैली का परीक्षण करते हुए यह दिखला सकें, कि शैलीगत इन लक्षणों के आधार पर शुक्ल जो ने किसी शैली को 'परिष्कृत' कहा है जबकि कुछ अन्य लक्षणों के आधार पर 'चटपटी' या 'चलती और सजीव'। और अगर इशाबल्ला खा की भाषाशैली को उन्होंने 'चंचल और चटपटी' कहा है और बाबू गगनराय की अभिव्यक्ति रीति को भी, तब 'चंचल और चटपटी' शैली के लक्षणों को निर्धारित करते हुए यह दिखाना होगा कि इन दो साहित्यकारों के अभिव्यक्ति विधान में ये लक्षण समान रूप से विसर नहीं विद्यमान हैं।

कहने का तात्पर्य यह है कि शैलीविज्ञान, अपनी वैज्ञानिक प्रणाली और वस्तुवादी दृष्टि के आधार पर काव्यकृति के अवोदिक पक्ष को नोद्यम्य बनाने की याँग करता है और जिस 'भौतिक' प्रतिभा का परिणाम कहकर 'रहस्यवाद' की गुहा में कुछ आलोचनात्मक दृष्टियाँ ला डकेलती हैं 'शैली' का दोस आधार दंत हुए उनपर वह प्रकाश डालना चाहता है। यहाँ स्पेन्जर (१९६२ १४२) क इस कथन को दुहराना चाहूँगा कि "कविता के अवोदिक पक्ष शैलीविज्ञान के हाथों अपनी सत्ता का नहीं देती अथवा उनके हाथों उनका अस्तित्व समाप्त नहीं हो जाता। इसके ठीक विपरीत वह कवि के साथ सामन्त्य स्थापित करते हुए काम करेगा (यह बात दूसरा है कि अपनी बात की पुष्टि के लिए वह कवि-स्वीकृति की अपेक्षा नहीं रखेगा) और धैर्यपूर्वक विश्लेषणात्मक पद्धति का सहारा लेते हुए उस पक्ष की बूझने का प्रयास करेगा जो बोदिक से अवोदिक की ओर कविता को ले जाता है और जिस दूरी को कवि अपनी एक दलाल में हाँक कर लाता है।

ऊपर की विवेचना के आधार पर हम निम्नलिखित निष्कर्ष पर पहुँच सकते हैं —

- (१) शैलीविज्ञान भी अन्य आलोचनात्मक दृष्टियों की तरह साहित्यिक अध्ययन की एक शक्ति है।
- (२) शैलीविज्ञान की दृष्टि वस्तुवादी चिंतन और भाषावादी दृष्टिकोण पर आधारित है।
- (३) शैलीविज्ञान साहित्य का सिद्धांत भी है और साहित्यिक कृति की विश्लेषण प्रणाली भी।
- (४) शैलीविज्ञान, विश्लेषण प्रणाली के लिए प्रारूप और तकनीक को अपनाता है, वह भाषा विज्ञान पर आधारित होता है।
- (५) शैलीविज्ञान, प्रणाली और तकनीक से 'साहित्य का विज्ञान' है अतः उनके द्वारा प्रतिपादित सिद्धांत परीक्षणयोग्य हैं।

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शैलीविज्ञान एक गतिशील और विकासमान आलोचनात्मक विचारधारा है। अपनी प्रकृति में वह वैज्ञानिक होने का दावा भी करता रहता रहा है। साथ में वह अपने प्रारूप के लिए भाषाविज्ञान का मुलापेक्षी भी है। विज्ञान की एक विशेषता यह भी रही है कि वह अपने सिद्धांत में हमेशा विकासमान रहा है। जब भी नए तथ्य, उसके सिद्धांत के लिए चुनौती बन गए, उसने तथ्यों को तोड़ने मरोड़ने के बजाय अपने क्षेत्र में प्रतिपादित सिद्धांतों का परीक्षण किया है, आत्म-सुधार (सेल्फ-करेक्शन) की प्रकृति से प्रेरित होकर अपने द्वारा प्रवर्णित सिद्धांतों को वह परिवर्तित भी करता रहा है। इसी तथ्य का ध्यान में रखकर मैंने शैलीविज्ञान पर छिछोरी जैसी पहली पुस्तक में संकेत दिया था कि 'जहाँ विज्ञान के क्षेत्र में विकास के कुछ निश्चित चरण निर्दिष्ट किए जा सकते हैं और किसी भाषाशास्त्री विशेष के विकास के कुछ स्पष्ट स्तर भी बतलाए जा सकते हैं, वहाँ साहित्यिक आलोचना का उस सद्बोध विकास सिद्धि ही माना जाएगा। उदाहरण के लिए 'गति के नियम' की गलेलियो ने एक मोड़ दिया, 'यूटन' ने दूसरा और आइंस्टीन ने तीसरा, तो एक ही सिद्धांत अपना विकास पाकर अपने को और भी वैज्ञानिक बनाता गया, उस दिशा में ज्ञान पुष्ट से पुष्टतर होता गया, ऐसी स्थिति में समय के स्तर पर भौतिक विज्ञान एक साथी रेखा में (लिनीअर भूवर्धन) अपना इतिहास बनाता रहा है जबकि ऐसा इतिहास हम साहित्यिक आलोचना के क्षेत्र में नहीं मिलता। और अगर यह मान भी लिया जाय कि आलोचना के क्रमिक विकास का अपना इतिहास भी दो तो निश्चित रूप से यह भी कहा जा सकता है कि उसकी गति पान के अन्य क्षेत्रों की तुलना में मंद है (श्रीवास्तव १९७२, भूमिका)। पर शैलीविज्ञान के साथ ऐसी बात नहीं रही है। दो दसकों में उसकी विवेचनात्मक विचारधारा तथा विश्लेषणात्मक तकनीक में एक गुणात्मक अंतर आया है।

इस गुणात्मक अंतर के दो स्पष्ट कारण हैं—(१) इस क्षेत्र में काम करने वाले विद्वानों में 'आत्म शोध' के सिद्धांत की स्वीकृति और (२) भाषावैज्ञानिक चिंतन और प्रारूप में तेजी से आने वाले परिवर्तन। यह पहले सकेत दिया जा चुका है कि अपने प्रारूप और तकनीक के लिए शैलीविज्ञान, प्रारम्भ से ही भाषाविज्ञान का मुलापेसी रहा है अतः स्वाभाविक है कि भाषाविज्ञान के क्षेत्र में होने वाली गति-विधियाँ का प्रत्यक्ष अथवा अप्रत्यक्ष रूप से इस पर स्पष्ट प्रभाव पड़े। इन दो दशकों में भाषाविज्ञान में होने वाले परिवर्तनों में दो प्रमुख हैं जिनमें एक का सम्बन्ध प्रमुखतः अमरीका, और इंग्लैंड ऐसे देशों में पनप रहे भाषा वैज्ञानिक सिद्धांतों के साथ रहा है और दूसरे का फ्रांस और रूस जैसे देशों में विकसित हो रहे भाषावैज्ञानिक चिंतन से है।

अमरीका में चाम्स्की के भाषावैज्ञानिक सिद्धांतों ने भाषाचिंतन को ही एक निश्चित मोड़ दे दिया था। उस सिद्धांत के कुछ प्रमुख तथ्य ये—भाषा और भाषाविज्ञान का मनोवैज्ञानिक आधार, भाषिक क्षमता और उसकी समरूपता, अर्थ और ध्वनि की तुलना में वाक्यविन्यास की प्रमुखता, वाक्य विन्यास (सिन्टैक्स) की प्रजनन रूपांतरण दायित्व, इकाई के रूप में 'वाक्य' की महत्ता, प्रयोग और भाषा व्यवहार का सिद्धांत से निष्कासन आदि। अतः शैलीविज्ञान अपने विकास के प्रथम चरण पर था तो काव्यभाषा और काव्यशैली के लिए भाषावैज्ञानिक आधार ढूँढता रहा (चपमान १९६७, चैटमान १९६०, १९६२, १९६६ १९६७ फाउलर १९६६, फाउलर एवं मसर १९६९ हैज १९६८, बेलन १९६५, लेविन १९६३ १९६५) अथवा चाम्स्की द्वारा प्रतिपादित भाषाविज्ञान के रूपांतरण प्रजनक सिद्धांत की अपनाने हुए वाक्य का महत्त्व इकाई मानकर काव्यभाषा पर चिंतन विश्लेषण करता रहा (ओहमान १९६४ १९६६, थान १९६५ १९६९)। इस चरण में कविता की ध्वनि-व्यवस्था को एक नए छद्मशास्त्र में वाधने का प्रयास किया गया (चैटमान १९६०, हाइम्स १९६०, क्लन वेल्स १९६०, हालण्डर १९५८)। सांख्यिकीय विश्लेषण का आधार पर शैली का विश्लेषण और उस विश्लेषण के आधार पर किसी पाठ के 'लेक्चर' का निर्धारण भी महत्वपूर्ण उपलब्धि रही (असमानोवा १९६६, डोलेजल १९६७, माइल्स १९६४, ६७, मुनर १९६८, माटन १९६५)। इस कार्य में कम्प्यूटर की भी सहायता ली गई (स्पेवाक १९६८ ७०, मिस्कि १९६८)। कविताओं के विश्लेषण में भाषावैज्ञानिक प्रारूप का नियमन यांत्रिक ढंग से किया गया (सिल्वेयर १९६८)। वाक्य को महत्त्व इकाई मानकर काव्यभाषा के विवेचन, भाषावैज्ञानिक प्रारूप की साक्ष्यता सिद्ध करने के लिए कविता के विश्लेषण, अध्ययन में सांख्यिकीय पद्धति के योग, शैली के निरूपण में कम्प्यूटर के उपयोग वृत्ति में ध्वनि विश्लेषण और छद्मशास्त्र की व्याख्या आदि को देखकर आलोचक यह कहने लग कि शैलीविज्ञान या तो कविता के ऊपरी सतह का विश्लेषण कर सक्ता है, कविता और वह भी सधु गीतात्मक इकाइयों पर अपनी भाषिक उन्नतियाँ दे सकता है अथवा यांत्रिकी पद्धति का सहारा लेकर उसकी भाषाशैली पर प्रकाशमान डाल सकता है।

शैलीविज्ञान के प्रारम्भिक चरण में होने वाले शोधकार्यों एवं प्रकाशित लेखों तथा सकलनों के आधार पर जो दारोप लगाए गए, उनमें से निम्नलिखित प्रमुख हैं—

- (१) शैलीविज्ञान, साहित्य के भाषिक विधान का रूपात्मक (फामल) व्याचरण है और उसकी अध्ययन प्रणाली अपनी प्रवृत्ति में कम्प्यूटर प्रयोग जसी यांत्रिक है।
- (२) शैलीविज्ञान की आलोचनात्मक दृष्टि संकुचित और एकाकी है क्योंकि वह रचना के मात्र भाषिक पक्ष का अध्ययन करती है।
- (३) शैलीविज्ञान की सहायता से कथानक (प्लॉट) योजना की जटिलता, श्रमिकता और जटिलता, दिक्काल की स्थिति आदि का विश्लेषण सम्भव नहीं।

पर शोध ही शैलीविज्ञान न केवल स्वीकृत भाषावैज्ञानिक सिद्धांतों की सीमा के प्रति सचेत हो उठा बल्कि वाक्यभाषा को लेकर चलने वाले निवादों के प्रति भी मजबूत हो उठा। यह बात भी ध्यान देने योग्य है कि शैलीविज्ञान, अपने प्राकृत्य और तकनीक के लिए भाषाविज्ञान के ऊपर आश्रित है अतः भाषा-विज्ञान की श्रान्ति और सीमा उसकी भी श्रान्ति और सीमा बन जाती है। इस भाषाविज्ञान, अपने सिद्धांतों में एक ओर नए संरचनावाद को जन्म दे रहा था और दूसरी ओर चामस्क्री के मतावधानिक आधार को छोड़कर सामाजिक मन्दम को अपनाते की ओर प्रवृत्त हो रहा था। समाजभाषा विज्ञान के उभारने के साथ भाषाविज्ञान में भाषिक क्षमता के साथ सम्प्रेषणपरक दक्षता पर बल देना प्रारम्भ किया और वाक्य की महत्तम इकाई की मायता को छोड़कर 'प्रोविन' (डिस्कास) और पाठ (टेक्स्ट) का भाषा की सक्रियात्मक इकाई के रूप में स्वीकार करने की ओर प्रवृत्त हुआ। वाक्य विन्यास (सिन्टैक्स) के स्थान पर अर्थ (सिमंटिक्स) पक्ष पर जाग्रह बढ़ा और भाषिक लक्षणा की रूपगत (फामल) व्यवस्था के स्थान पर उसकी सदमगत गाम्या की जाने लगी। चामस्क्री के स्थान पर अब 'लेबाद' का नाम लिया जाने लगा।

शैलीवैज्ञानिक चिन्तन में भी गुणात्मक, परिचयन आना आवश्यक और स्वाभाविक था। इस गुणात्मक भेद की प्रकृति को इस दूसरे चरण में प्रकाशित हो सकलना में देखा जा सकता है विशेषकर उन्हीं विद्वानों द्वारा सकलित उन लेखों की तुलना के मन्दम में जो शैलीविज्ञान के पहले चरण में मिल गए थे। पहले चरण में फाउलर (१९६६) और चैटमैन तथा लेविन (१९८७) द्वारा सकलित एवं सम्पादित पुस्तकों के शीर्षकों पर ही ध्यान दें—शैली और भाषा सम्बन्धित लेख साहित्य की भाषा से सम्बन्धित निबन्ध। दूसरे चरण में चैटमैन (१९७१) ने जिस पुस्तक को सम्पादित किया उसका शीर्षक है—साहित्यिक शैली विज्ञान एक परिचर्चा और फाउलर (१९७५) ने जिस सम्पादित किया, उसका नाम है—साहित्य में शैली और संरचना—नव शैलीविज्ञान सम्बन्धित लेख। स्पष्ट है कि इस दूसरे चरण में शैलीविज्ञान ने 'वाक्य भाषा' से ऊपर उठकर वाक्यसंरचना पर अपना ध्यान केन्द्रित करना शुरू किया और 'वाक्यशास्त्र' और 'भाषाशास्त्र' के अन्तर्सम्बन्धों की चर्चा से आगे बढ़कर साहित्यिक शैलीविज्ञान के रूप में नव शैलीविज्ञान की घोषणा करनी प्रारम्भ कर दी।

इस नव शैलीविज्ञान की प्रमुख विशेषताएँ हैं—वाक्यभाषा के स्थान पर वाक्य संरचना का अध्ययन महत्तम इकाई के रूप में वाक्य के स्थान पर 'प्रोविन और पाठ (टेक्स्ट) का स्वीकृत कविता के अध्ययन विश्लेषण के साथ-साथ गद्य (उपपक्ष, कहानी) आदि का शैलीवैज्ञानिक विश्लेषण भाषाविज्ञान की शुद्धता की अपेक्षा सामाजिक एवं सांस्कृतिक प्रयोजनों के मन्दम में प्रतीकविज्ञान (सिमिऑलैटिक्स) के साथ सहसम्बन्ध आदि। यह सकेत दिया जाने लगा कि वाक्य परक व्याकरण का प्राकृत्य का यज्ञति का न हो साथ-साथ उस अध्ययन कर सकता है और न ही कथानक (नरेशन) के लिए विश्लेषण का आधार ही बन सकता है। शैलीविज्ञान को जिस भाषावैज्ञानिक प्राकृत्य की आवश्यकता है—उसकी महत्तम इकाई 'पाठ' और 'प्रोविन' के अतिरिक्त कुछ और नहीं हो सकता (हर्षा १९७२, डोसलर १९७० a b 2, हर्षक १९७३ ७५, ७६, वागडिक १९७२)। जिन विद्वानों ने वाक्य के प्राकृत्य को ही स्वीकार किया उन्होंने भी उपयोग ऐसी संरचना की वाक्यवत् भाषा और प्रोविन वातावरण वृत्तिवाचकता आदि सम्भवतः लक्षणों को वाक्य में समेटने का प्रयास किया (फाउलर १९७७)। कहने का तात्पर्य है कि नवशैलीविज्ञान, सम्पूर्ण वाक्यवृत्ति के अध्ययन पर आग्रह रखता है और उसके अध्ययन के लिए त्रिस भाषावैज्ञानिक प्राकृत्य का स्वीकार करता है, उसमें कथानक की जटिलता और दिक् काल की स्थिति आदि का विवरण पूर्णतः सम्भव है। यह प्राकृत्य सक्रियात्मक (जापरेशनल) तो है ही साथ ही प्रकाश्यात्मक (फनक्शनल) भी है।

प्रास में साहित्य की सरचनावादी व्याख्या, साहित्यिक अध्ययन की एक नई धारा के रूप में पनपी। इसके पीछे तीन प्रमुख विचार छोट कर रहे थे—एक ओर था बाघ का 'प्रतीकविज्ञान' प्रेरित रूपात्मक सरचनावाद, दूसरी ओर था लेवि स्ट्रॉस का 'मिथक' अनुप्राणित प्रकामात्मक सरचनावाद और तीसरी ओर था—ग्रीमा का अपरक सरचनावाद। सरचनावाद सम्बंधी साहित्यिक विश्लेषण की ये तीनों प्रवृत्तियाँ इस बात पर बल देती थीं कि आज 'साहित्य के विज्ञान' की आवश्यकता है और यह सभी सम्भव है जब हम साहित्यिक पाठ के भीतर से उसकी सरचनागत विशेषताओं को ढूँढ़ें। इनका तथ्य केवल कृतियों की शैलीगत व्याख्या और विश्लेषण तक ही सीमित नहीं है। वे भाषाविज्ञान, और वह भी 'प्रतीक विज्ञान' के सहसम्बन्ध के आधार पर एक नए 'काव्यशास्त्र' की नींव रखने की ओर सज्जत हैं। बाघ (१९६७, ७२) और ग्रीमा (१९६६, ७०) के अतिरिक्त तदरोच (१९६९, ७०, ७१) रिफातरे (१९५९, १९६६, १९७२) और कलर (१९७३, १९७५) का नाम इस क्षेत्र में विशेष उल्लेखनीय है। रिफातरे ने तो 'कविता का प्रतीकविज्ञान' (१९७८) का एक पूरा शैलीवैज्ञानिक प्रारूप ही खड़ा कर दिया है।

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हिंदी में 'शैलीविज्ञान' पर विचार और लेखन के काय का आरम्भ 'आलोचना' में प्रकाशित श्रीवास्तव के लेखा से माना जा सकता है (श्रीवास्तव १९६७ (क), १९६७ (ख) १९६८)। केन्द्रीय हिंदी संस्थान के तत्वावधान में आयोजित 'प्रसार व्याख्यानमाला' के अंतर्गत फरवरी १९७० में शैली विज्ञान पर जो तीन व्याख्यान श्रीवास्तव ने दिए थे उस संस्थान ने 'शैलीविज्ञान और आलोचना की नई भूमिका' (१९७२) के रूप में प्रकाशित किया। इस पुस्तक की शास्त्रीय स्थापना की प्रेरणा के रूप में विद्यानिवास मिश्र ने 'रीतिविज्ञान' (१९७३) पुस्तक की रचना की जिसमें उन्होंने परिचित उदाहरणों के माध्यम से शैलीविज्ञान की प्रयोज्यता समझाने का प्रयत्न किया। पर शैलीविज्ञान को एक आंदोलन का रूप मिला राष्ट्रीय शिक्षा संस्थान द्वारा आयोजित भाषा और साहित्य सम्बंधी ग्रीष्मकालीन शिविरों और केन्द्रीय हिंदी संस्थान द्वारा आयोजित साहित्य शिक्षण सम्बंधी सप्ताहिकों में। आंदोलन के विख्यात के दौर में एक ओर रहे, डा० भीलानाथ तिवारी, डा० सुरेश कुमार, डा० कृष्णकुमार शर्मा, डा० कृपाशंकर सिंह, डा० कृष्णकुमार गोस्वामी डा० पाण्डेय शशिभूषण शीतल और दूसरी ओर थे, डा० नामवर सिंह, डा० बच्चन सिंह, डा० रमेशकुमार मेघ डा० रामस्वरूप चतुर्वेदी, डा० परमानंद श्रीवास्तव आदि। इसमें सन्देह नहीं कि आंदोलन के रूप में जिन्होंने भी आलोचना की इस धारा को अपनाया, उन्होंने 'किया प्रतिज्ञिया' के दायरे के भीतर अपने को बाधकर ही इस पर बात करनी चाही। परिणाम भी स्पष्ट है—कुछ ही समय के भीतर शैलीवैज्ञानिक अध्ययन, आलोचना की स्वयं परम्परा की दिशा से हटकर आलोचनात्मक भूमिका या समीक्षात्मक भाषिता का पर्याय बनने लगा। इसका ज्वलंत उदाहरण है, डा० बच्चन सिंह का लेख—'शैलीविज्ञान और आलोचना' (१९७४) और उसकी प्रतिज्ञिया स्वरूप 'आलोचना' में ही प्रकाशित बायोग शुक्ल का प्रयुक्त।

इससे इनकार नहीं किया जा सकता कि गत एक दशक में हिंदी आलोचना का एक बहुत बड़ा अंश शैलीविज्ञान से सम्बद्ध रहा है। इस दौरान इस विषय पर संख्या में लगभग १५ पुस्तकें, १०० से ऊपर निबन्ध और २५ से ऊपर मोक्ष प्रबंध लिखे गए, अखिल भारतीय स्तर पर ५ सप्ताहिकों और एक ग्रीष्मकालीन कायगोष्ठी का प्रभावशाली ढंग से आयोजन हुआ। पुस्तक में श्रीवास्तव (१९७२) और विद्यानिवास मिश्र (१९७३) के अतिरिक्त कृष्णकुमार शर्मा (१९७४, १९७५, १९७८ क, १९७८ ख) नयन (१९७६), सुरेश कुमार और रवींद्रनाथ श्रीवास्तव (संपादित १९७६), पाण्डेय शशिभूषण शीतल

(१९७६) सुरेश कुमार (१९७७), भोलानाथ तिवारी (१९७७), किरणवाला (१९७८), सत्यदेव चौधरी (१९७९) और रवींद्रनाथ श्रीवास्तव (१९७९) ध्यान देने योग्य हैं।

इन विभिन्न पुस्तकों और शोध प्रबन्धों की समीक्षात्मक दृष्टि, विषय आवलन और विशेषण तकनीक पर अगर ध्यान दिया जाए तो यह कहना कठिन होगा कि इनमें से कितने अध्ययन शैलीविज्ञानिक आलोचना की अपनी परिधि में आते हैं और कितने उसके बाहर। कुछ पुस्तकों में 'शैलीविज्ञान' पर चर्चा कम और भाषाविज्ञान और उसकी प्रणाली पर वस्तुस्थिति अधिक है और कुछ में 'शैलीविज्ञान' के नाम पर परम्परा से चला आ रही प्रभाववादी आलोचना की शैली वाकदल के साथ रख दी गई है। परम्परा से, विशेषकर भारतीय काव्यशास्त्र के साथ जोड़कर अपनी बात कहने की प्रवृत्ति भी कम नहीं रही है। पर इस सन्दर्भ में शैलीविज्ञान बनाम भारतीय काव्यशास्त्र की दो प्रवृत्तियाँ दिखलाई देती हैं। पहली प्रवृत्ति 'शैलीविज्ञान' की मायताओं की सम्पुष्टि के लिए भारतीय काव्यशास्त्र से उद्धरण देने और उसकी नई व्याख्या करने की ओर मुड़ी सा जान पड़ती है (विद्यानिवास मिश्र १९७३, रवींद्रनाथ श्रीवास्तव १९७६ (ख) १९७६ (ग)) वस्तुतः इस प्रवृत्ति में शैलीविज्ञानिक मायताओं और उसकी भाषावादी दृष्टि के आधार पर भारतीय काव्यशास्त्र की न केवल चिंतन सरणि के मूल्यचिह्न पर बल है बल्कि यह देखने का भी प्रयास है कि शैलीविज्ञान और भारतीय काव्यशास्त्र के बीच की समानता और विषमता की प्रकृति क्या है? दूसरी प्रवृत्ति भारतीय काव्यशास्त्र की शैलीविज्ञान का न केवल 'अवग्रह' मानने की ओर झुकी है बल्कि उसके एक रूप (पक्ष) को शैली वैज्ञानिक दृष्टान्त का पर्याय सिद्ध करने की ओर उद्यत दिव्यती है (नगेश १९७६ चौधरी १९७९)। डॉ० चौधरी का पूरा प्रयास यह निखलाने का रहा है कि शैली विज्ञान का प्रायः सभी सिद्धांत संस्कृत के टीका साहित्य में विशेषतः और काव्यशास्त्रीय ग्रन्थों में सामान्यतः मिले पड़े हैं। आवश्यकता है तो केवल एन जगह पर उद्धृत करने की, जिसे उन्होंने अपने अधिक परिश्रम से पूरा कर लिया है।

यहाँ इस ओर संकेत दे देना उचित होगा कि जिस प्रकार रूसी रूपवादी आलोचना या अमरीकी 'नव्य समीक्षा', वस्तुवादी चिंतन और भाषावादी दृष्टिकोण पर आधारित होने के बावजूद शैलीविज्ञान न होकर उसकी केवल पूर्व पीठिका है उसी प्रकार भारतीय काव्यशास्त्र (या कहें—भारतीय शैलीविज्ञान, अगर ऐसा कोई काव्य सिद्धांत है) शैलीविज्ञान की मात्र सन्दर्भगत पूर्वपीठिका ही है स्वयं में शैलीविज्ञान नहीं।

पहले संकेत दिया जा चुका है जिस अनुशासन (डिस्सिप्लिन) के रूप में शैलीविज्ञान उभरा है उसके 'स्कालरशिप' के लिए न केवल साहित्य शास्त्र और 'काव्यशास्त्र' की जानकारी अपेक्षित है बल्कि उसके साथ साथ 'भाषाशास्त्र' का ज्ञान भी आवश्यक है। सवाल यह है कि हिंदी में शैलीविज्ञान पर पुस्तक लिखनेवालों में कितने विद्वानों में आधुनिक भाषा विज्ञान की गहरी पकड़ है। शैलीविज्ञान पर आधिकारिक ढंग से बात करने वाले एक विद्वान की पुस्तक में 'लाग' के लिए 'सामान्य भाषा' 'डिस्कोस' के लिए 'संदर्भ भाषा', 'पैराडिगमैटिक' तथा 'सिस्टमैटिक' के लिए 'क्रमशः' 'संदर्भगत' और 'सरचनागत' जहाँ संवत्परतात्मक शब्दों का प्रयोग हुआ है (नगेश १९७६) जो न केवल ध्यायक है बल्कि भाषाविज्ञान की प्रचलित और माय धारणाओं के विरोध में है। इसी प्रकार एक अन्य विद्वान ने 'प्रयुजित' (रजिस्टर) की संकल्पना पर चर्चा करते हुए लिखा है—नगरो में सुशिक्षित और अल्पशिक्षित लोगों की भाषा में अंतर रहता है और ग्रामीण लोगों की भाषा इन सबसे भिन्न होती है। इसी प्रकार एक पक्ष की भाषा दूसरे पक्ष की भाषा से भिन्न होती है—भाषा के ये सब रूप 'रजिस्टर' कहलाते हैं। इस प्रकार भाषा के व्याकरणिक आधार पर भिन्न भिन्न प्रकार के वाक्य भी रजिस्टर कहते हैं जैसे—He goes वाक्य एक रजिस्टर है, तो He is going वाक्य एक अन्य रजिस्टर है। यही स्थिति पद अथवा शब्द तथा ध्वनि के स्तर पर भी

स्वीकार की जा सकती है।' (बीधरी १९७९)। भाषाविज्ञान के क्षेत्र में प्रचलित सामान्य सकल्पनाओं को सामान्य जानकारी भी अगर आलोचक को न हो और फिर भी वह शैलीविज्ञान के क्षेत्र में पुस्तक लिखने को उद्यत हो उठे यह हिंदी आलोचना के क्षेत्र में हो सम्भव है।

शैलीविज्ञान की सही प्रकृति को न समझनेवाले आलोचक यह मानते हैं कि आलोचना की यह धारा काव्यगत आर्थिक विवेचना के अधवृत्त पर ही रुककर रह जाती है। ऐसे आलोचकों के अनुसार शैली-विज्ञान, काव्यकृति को उसकी सम्पूर्णता में ग्रहण न कर उसकी भाषिक सामग्री तक ही चुक जाता है। ऐसे ही आलोचक यह भी कहते पाए जाते हैं कि शैलीविज्ञान की सहायता से कथानक को जटिलता या चरित्र-चित्रण की मायिकता का विश्लेषण सम्भव नहीं।

इस सन्दर्भ में यह कहना चाहूँगा कि शैलीविज्ञान, जिस प्रतीक सिद्धान्त को अपनाकर चलता है उसमें कथ्य और अभिव्यक्ति का द्वैत नहीं, और इसीलिए वह किसी कृति के अध्ययन को प्रचलित अध्यापकीय शैली में 'भावपक्ष' और 'कलापक्ष' के रूप में खण्डित नहीं करता। उसके लिए प्रतीक के रूप में सिद्ध कोई भी साधक इकाई वस्तुतः कथ्य (सिन्निफायन्स) और अभिव्यक्ति (सिन्निफायर) की समन्वित इकाई है जिसकी मूल प्रकृति इन दोनों पक्षों की द्वैतात्मक स्थिति से उद्भूत प्रकाय अर्थात् प्रतीकात्मकता (सिन्निफिकेशन) के द्वारा उद्घाटित होती है। इसी प्रतीकात्मकता के आधार पर 'रामचरित मानस की कथा योजना' और सूरसागर की गीतात्मकता का विश्लेषण शैलीवैज्ञानिक उपकरणों के आधार पर किया गया है (धीवास्तव १९७७, १९७८)। गद्य में रचित साहित्य की शैली की वैज्ञानिक व्याख्या शर्मा ने की है (शर्मा १९७५)। अभी हाल में 'सत्यनारायण कथा' की शैलीवैज्ञानिक विवेचना चापड़ा (१९७९) ने सम्पन्न किया है और हजारी प्रसाद द्विवेदी के निबन्धों के शैलीवैज्ञानिक विश्लेषण का काय तिवारो (१९७९) और यादव (१९७९) ने पूरा किया है। आलोचक की अपनी अज्ञानता, आलोचना की किस प्रकार सीमा बन जाती है, इसका एक नमूना इस प्रकार की भ्रांतिपरक धारणाओं के भीतर देखा जा सकता है।

यह तथ्य भी ध्यान देने योग्य है कि जिस प्रकार भाषाविज्ञान एक ही 'इकाई' को विभिन्न स्तरों के सन्दर्भ में रखकर उसका विश्लेषण करता है उसी प्रकार शैलीविज्ञान भी किसी कृति की व्याख्या और विश्लेषण के कुछ निश्चित स्तरों की ओर संकेत देता है। विश्लेषण के कम से कम वह तीन स्तरों की सकल्पना का सामन लाता है—(१) कला सामग्री का स्तर, (२) कला माध्यम का स्तर और (३) कला-प्रतीक का स्तर।

कला-सामग्री के स्तर पर जो अध्ययन होता है उसका सम्बन्ध काव्य कृति में प्रयुक्त भाषा और उसकी महत्तम इकाई 'वाक्य' से रहता है जो भाषावैज्ञानिक अध्ययन का तो महत्तम स्तर है पर शैली-विज्ञान के लिए 'प्रि स्ट्राइक्लिस्टिक्स' है। इस अध्ययन स्तर को 'भाषावैज्ञानिक शैलीविज्ञान' के नाम से भी जाना जा सकता है। कला माध्यम स्तर पर जो अध्ययन होता है उसका सम्बन्ध उन साहित्य-मूल्यों से होता है जो कृति के उपांग रूप में सम्पूर्णताय के व्यञ्जक होते हैं। छंद वि भास, अक्षरूप, विम्ब कथानक, चरित्र चित्रण आदि का पाठ या प्रोक्षित आदि के विश्लेषण के आधार पर किए गए अध्ययन को 'साहित्यिक शैलीविज्ञान' के नाम से जाना जा सकता है। अध्ययन का तीसरा सोपान कला प्रतीक का होता है। इस स्तर पर जो अध्ययन होता है उसका सम्बन्ध शाब्दिक प्रतीक के रूप में ग्रहीत काव्यकृति की संरचना और उसमें आवद्ध काव्यसंसार के साथ रहता है। इस अध्ययन-सन्दर्भ को 'संरचनात्मक शैलीविज्ञान' कहा जा सकता है।

शैलीवैज्ञानिक अध्ययन के तीनों स्तर एक कड़ी के रूप में एक दूसरे से गुंथे हुए हैं पर उनके बीच के सम्बन्धों की प्रकृति सोपानिक (हायरार्किक्ल) है। बिना 'भाषावैज्ञानिक शैलीविज्ञान' के साहित्यिक

शैलीविज्ञान' सम्भव नहीं और न ही 'साहित्यिक शैलीवैज्ञानिक' अध्ययन के अभाव में ही साथ-साथ दग से 'संरचनात्मक शैलीवैज्ञानिक' विश्लेषण सम्भव है। पर आलोचना के विस्तार और गहराई के सम्बन्ध में यह कहा जा सकता है कि शैलीवैज्ञानिक विश्लेषण की साधकता, किसी कृति की संरचनात्मक शैलीविज्ञान के स्तर पर किए गए अध्ययन की अवयवता में है। पर यह खेद की बात है कि अब तक हिन्दी में दूरे शैलीवैज्ञानिक अध्ययन अभी इस स्तर तक नहीं पहुँच पाये। अधिकांश विश्लेषण अपने पहले सोपान भाषावैज्ञानिक शैलीविज्ञान, तक ही आकर चूक जाते हैं। अगर आलोचकों ने कुछ आगे बढ़कर कोशिश भी की तो वह अध्ययन के दूसरे सोपान साहित्यिक शैलीविज्ञान को छूकर रह जाते हैं। संरचनात्मक शैलीविज्ञान की दिशा में थोड़ा बहुत काम आबास्तव (१९७५) गर्गेश (१९७८) और बिभा गुप्ता (१९८०) ने किया है। अगर शैलीवैज्ञानिक अध्ययन को विस्तार या गहराई देनी है तो इस क्षेत्र में कार्य करने वाले विद्वानों को 'संरचनात्मक शैलीविज्ञान' के सोपान तक पहुँचकर कृति का साथ-साथ दग से अध्ययन विश्लेषण करना होगा।

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Dreams and Responsibilities : on Primitive Poetry from India

Dr Sitakant Mahapatra

It was a sparkling moonlit night in a lonely tribal village of Orissa lost in the midst of dense forests the night of full moon in the month of Pous (corresponding to January) and one of the most important festivals of the Mundas. The lonely village street near the akhra was gradually filling up with the villagers. In groups they came boys and girls old men and women, dressed for the dance humming tunes in high spirits. It was no longer the same village I had seen in day time featureless, squalid and ordinary. It had been transformed by the magic of moonlight and the exuberance of spirit all round. They danced and they sang. Ancient timeless songs. Old as the neighbouring hills ancient as the moon. There were sprinklings of improvisations and interpolations, from the new world growing up around them the world of development blocks jeeps, village level workers of Government fertilizers, insecticides and birth control pills. But these were mostly from the dancers of the younger generation. An old tribal sat by my side watching the dance almost completely drunk and looking very much lost. Suddenly he broke into song, like a winter tree coming into leaf. I can still hear the soft agony of that ageless voice and song. It was a part of that natural order the lonely moonlit night of the empty mountains and forests almost the voice of the night. Then I knew the tragedy inherent in the situation the near impossibility of integrating the tribal people into the greater society while preserving intact their cultural autonomy and individuality. It was only right that public policy should not treat them merely as museum specimen to be preserved, isolated and uncontaminated by modern society in deep forests for study as 'noble savages' by the scholars from cities. But may not socio economic integration for the tribes bring about a cultural anomie, a drying up of those sources of fullness of spirit dark energy and exuberance that characterise much of the tribal way of life? May not their own rural tradition of songs be either forgotten despised or hybridised by treatment with 'insecticides' and pills by their own younger generation? May not acculturation and growing sophistication kill the authenticity of life, art form and songs of these simple tribals? May not the more educated young men reject the very social milieu of which these songs and dances are the symbols? Certainly these songs deserve to be collected and preserved before, perhaps they are sung no more and may be die out.

These sentiments may be easily mistaken as nostalgia for a lost world or a form of romanticised primitivism and can easily be ridiculed as an attempt at reviving Rousseaus

idea of 'noble savage', of man who is born free and uncorrupted and is everywhere in chains, and being corrupted the chains and corruption flowing from technological progress, prosperity and urbanisation. It is as easy to romanticise the noble savage concept or the world of the primitive tribals as it is to ridicule them. Technology is not an unmixed blessing even for the primitive world and its socio economic transformations. Nor are the cultural ethos of the primitive world always anti progress or anti growth. At least some part of the tradition and ethos of these societies could be selectively used for the development process. The path to economic progress and social transformation is not a fixed path. There are many roads to progress and many paths to Utopia. What is required is, therefore, a balanced view on the tribal world which can help resolve the mental ambivalence so common today among policy planners, political leaders, social anthropologists and folklorists. The primitive world of the tribe with its socio cultural mores its stagnating economic order cannot obviously be frozen for ever. The law of social change would render this impossible. Contact with the larger community encysting these small tribal worlds would bring about transformations. Hence the task for us is to find the mechanism which can marry the imperatives of technological progress with the preservation of cultural autonomy of the group.

The world of oral poetry of Indian primitive tribes is an almost unexplored but vanishing world. Archer Elwin and perhaps another handful of scholars have gathered and presented some of this vast body of poetry. But they have only touched the tip of the iceberg. Hundreds of thousands of songs remain undocumented. And what is more important, with repaid socio economic transformation they run the risk of dying out or distortion beyond recognition. There are too many tribes and too large a volume of songs and literature of each. Even in respect of the three states in eastern India Orissa, Bihar and West Bengal there are nearly one hundred tribal groups. In Orissa alone there are sixtytwo groups.

For too long the songs, the tales, the mythologies, the rituals and the legends of the primitive tribes have been treated as mere ethnological data and in an age of the assumed superiority of economic analysis of ethnographic materials no wonder they are looked upon as somewhat residuary and unscientific and in any case only of marginal interest to the social anthropologist. This situation is not peculiar to India. It is a worldwide phenomenon. A time has come when it must be realised that while we can speak of stages in technological growth the same cannot be said of growth or efflorescence in the field of culture. There is no linear growth in the cultures of societies and all aspects of culture may not be susceptible to economic analysis. And the word primitive itself is somewhat of a misnomer. The Aztecs, the Mayas were also perhaps primitives from this point of view. Levels of culture are not proportionately related to either levels of economic affluence, personal incomes or levels of consumption or the capacity of the individual as a waste maker. Social anthropology has to view these data as extremely significant tools of analysing personality, trait, normative attitudes and social actions and behaviour patterns. Scientism, whether of economic or political anthropology, can be a fallacy if not seen in the perspective of social processes, personal responses and inter personal relationships. Secondly it has now become

necessary to realise the immense value of these songs, legends, mythologies etc ■ literature *per se* The absence of a written language, a script or proclaimed authorship of the songs or narrations do not anyway take away from the excellence of the songs or poems

In his preface to an anthology of Munda and Oraon poetry edited by this author the eminent British poet and critic David Holbrook observed 'The songs and the illuminating comments on Oraon and Munda culture belong to a world wide struggle among men to try to find a sense of their identity, not in mere nationalistic terms, but in terms of how since they live 'in their symbolism they can find particular meanings and forms of 'authenticity in their own lives, in their own place and time ' The more I have worked on the poetry of the various tribal communities of Orissa the more I have been convinced of Holbrook's assertion In the three decades since the Second World War one important trend in literature and the arts is a pervasive sense of loss of meaning an inability to comprehend reality a growing sense of rootlessness and non belonging and an overwhelming feeling of blankness pessimism and despair Such a mood may have its origin in a variety of factors which are deeply embedded in our sociological and historical situation Whatever the reasons this mood has brought literature and art almost to the brink of an abyss to a point where another step would commit us almost irrevocably to nihilism, moral cynicism and the death instinct A period of rapid technological change, social transformations and urban explosion always has an unsettling effect on the cultural pattern And the last five decades have possibly witnessed far greater revolutionary changes both in the structure of society and the material world than in any comparable period in human history It was Pasternak who had cautioned us that in an age of speed we must think slowly Unfortunately, our generation seems to have almost lost the capacity to think slowly and effectively This mood in art and literature has also its effect on style There seems to be a growing devaluation of the need for cohesiveness and lucidity in expression an almost pathological obsession that the media employed by the artist is no longer effective to express his complex fate and therefore true art to day has to choose between silence or a form of broken Beckettian expression that reflect a broken distorted gestalt This is a total negation of the validity of art and literature and their relevance to our times Life is meaningful only as the arch of rainbow whose extremities are hidden away in unseen past and future in the incomprehensible timelessness of death only as a span of relationships bridging out despair It cannot have meaning apart from the colourful intermediate fleeting arch of the rain bow Authenticity in art and literature as also in life, consists of this ceaseless quest for what Martin Buber calls 'the significant other'

The purpose of this general note on tribal poetry is only to emphasise its relevance not merely to literature but also to the quest for meaning and authenticity in the face of dehumanisation of the arts and the resurgence of the libido and death instinct In a recent study of Sylvia Plath's poetry (Sylvia Plath and the Problem of Existence) Holbrook refers to the need for emphasising the life instinct in modern art if art is not going to become totally irrelevant to modern civilisation It is in this sense that I feel primitive poetry has relevance to day not merely as poetry as C M Bowra

had not been analysed, but as adding a significant dimension of meaning and purpose to the business of living and dying

II

Of the large number of tribal groups inhabiting Orissa at least six to seven have a fairly large body of oral literature. In particular, the Mundas and the Oraons, the Kondhs and Parojas, the Santals and the Hos have significant volume of oral poetry and oral literature which need to be properly documented and analysed. Some of the songs are of a narrative type, others don't tell a story but refer to some significant mood, situation or emotion. Narrative poetry largely relates to the cosmology of the tribes, their historical origins and migration in historical times. More important than these narrative poems are the other poems which are associated with the *festivals* running through the cycle of seasons and the rituals like birth, naming ceremony, attainment of puberty, marriage, death and so on. The festival songs and a large number of ritual songs are generally accompanied by dance numbers. As such many of the songs could also be put to regular musical notations. Working on the melodic patterns and the notations of the tribal songs of Orissa, an eminent Hungarian musicologist Dr. Rudolf Vig has found close similarity between them and gypsy music. He has put forward the interesting hypothesis that many tribal communities of India were possibly the original settlers of Eastern Europe around the Caspian sea and migrated to India centuries ago.

Like all oral literatures, these tribal songs also undergo a number of distortions over a period of time. Among the distortions which are common to oral poetry, mention may be made of the incorporation of stray lines composed of words borrowed from the events and situations in the context of development efforts in the tribal areas and the changing tribal scene. In traditional Baha songs of the Santals I have noticed incorporation of a line like 'The Babus have come, they have come in a jeep' to rhyme with the line welcoming the first flowering of Sal and Mahul trees with the advent of spring. Secondly, the traditional songs also tend to lose the wealth of old associations of peculiar archaic words and are modernised by new composers. This has happened to Oraon songs and also, more significantly, to Kondh songs. In the early forties, Sri Gopinath Mohanty had collected the songs of the Kondhs of Koraput. He had fully translated a number of them into Oriya. In respect of others he had given only gists. Thirty years later it has not been possible to get the meaning of all the words of the original songs even from the local villages from where these songs had been collected. Being an oral tradition, its strength lies in authentic oral transmission from generation to generation, and as such disappearance of certain words, subtle nuances and lines from traditional songs is no wonder.

Translation of songs into Oriya or English also presents peculiar problems. One has to know the language to translate the songs properly and effectively. Knowing Santali, I find it easier for me to translate it into Oriya or English (or even from Munda and Oraon dialects which are akin to the Santali dialect). It has been much more

difficult to work on Kōndh or Paroja songs as I don't know the languages. The translations from tribal poetry by Elwin and W. G. Archer suffered from this inadequacy and weakness. Often there was an attempt to modify the originals and even to poetise so that the songs sounded all right in translation to the English speaking ears. Readers conversant with Elwin's and Archer's translations can easily notice the unchanging mellifluousness and dull uniformity of the translations into English.

The most fascinating aspect of these tribal poems is their symbolism. Owen Barfield in his poetic diction made the interesting thesis that poetic diction is nothing but the primitive, undifferentiated state of language when objects are identical with and non distinct from the bundle of associations they give rise to. This is the key to the understanding of the nature of symbolism in tribal poetry and its basic difference from symbolism in modern poetry. Basically, symbolism in modern poetry is an attempt to look for the unfamiliar, the concrete and the strange in a world excessively devitalised by the drabness of familiarity and generalised abstractions. It tries to break the strangle hold of the referential, representational and discursive use of language in every day use. The world we live in is not the symbolic world of the primitive. It is mapped out, connected, too intelligible. A sense of wonder and awe is discounted. For the primitive on the other hand, social communication is itself part of the vast symbolic milieu in which he swims as a fish. The strange and the unknown peer out of everything and language is a method of gaining some control and direction in such a world. In a sense the entire linguistic structure is symbol. For example, in this poem —

The mahul tree
Full of branches and leaves
How it made the paddy field look lovely
They are cutting away the mahul tree
You five brothers save it, save it

Here the subject is not at all the mahul tree. It is the girl who has been given away in marriage. The village will look desolate when she is gone. And they are the members of the bridegroom's party. All this is never stated but always understood. Further the brothers are not really to drive away the bridegroom's party. It is only a mock protest and a reference to the brother's role as the sister's defender in that society.

In comparing Oraon love songs to Baiga love songs in Elwin's collection Archer says that 'If we define a love poem as the expression of rapture, Baiga poems are as obviously love songs as Oraon poems are not'. The Mundari Kōndh and Paroja love poems are real love poems in this sense. The Kōndh love songs probe even deeper as in the example below

Beloved dear
How fickle how impatient you are !
Only the flash of a face
A streak of lightning
In a moment you fade in the dark
The distant firefly, coming near, no more

A Paroja love song goes even deeper in its musings and sees love and death together ,

You are eternal as death
The fear of death and your love
As intimate neighbours
They inhabit my dream
And so I play with life

or,

You are the rain, the new bride
The rain drops are you
They fill me up

or

How beautiful is the golden phase
Down the bridge of your nose
Pining for that face
The brass string of my dung dunga weeps
How sweetly it rings out the agony
The bare naked voice of grief

In many of these poems one can also notice a peculiar obsession with the passage of time Time is not merely a sequence of seasons , or cycle of activities it is also life and death, pain and pleasure For example —

Asarh comes
And how she goes !
And where ?
Where does Time go ?
It comes— only to go ?

And time is also Death, its ceaseless watch on life to be captured

At your back
Death watches you
From dawn to dusk
He keeps a watch on you

The Kondh poem refers to the world as a dance hall of men a 'Dhobi ghat' i.e. a place where washermen wash the soiled clothes

Life, for the Munda Oraon, Kondh or Paroja, is not all dance and songs Tears lurk not very far behind those joyful faces Different forms of anxiety invade They are not merely economic or social There are personal tragedies love is not returned A girl friend or a wife deserts The naked and brutal reality threatens

Speak no cruel words to me
My dear
How my heart pines for you

Great is our misery
My parents have no money
To offer as Kanyasuna

As the bamboo tree dies
Swaying in the wind
The poor Paroja dies
Driven to grave by ceaseless labour

The pumpkin plant's tragedy is from the day
Two leaves shoot forth from the seed ,
Men pluck them out
Man's tragedy is alike
From childhood
Useless iron is thrown into corners

The poor man enters the forest
Crow bar on the shoulders
Basket on the head
And life only a tragic song.

But tragedy is often endured with a smile It is even sometimes scoffed at The primitive is very sensitive to the incongruous and the absurd He can laugh at practically everything including himself Here is an example

The co fathers in law come
Like a pair of bullocks
They have drunk at the hut
And come back together
Like a pair of bullocks

The two drunken old men (father of the bride and of the bridegroom) walking like a pair of bullocks are certainly a hilarious subject Or this stubborn outspoken refusal to marry

Oil and turmeric
I will have none
Never on my body
And don't tie up flags
Of waving mango leaves
I will not marry the black girl
Of this wretched village
Do you hear friends
Never shall I marry that blackie !

But at the end of all pain and misery there is thankfulness for the very fact of being alive As in this Kondh song of an old man on the day of Pous Purnima Festival

The old hearts still beat
 And we are alive
 Here in this ancient village
 Of dead ancestors
 And so today we could partake
 Of this great jubilation

These tribal poems reveal an attitude of mind which is aware of pain in fact writhes in pain, but refuses to curse or run away into despair. Albert Camus once said that all great art extols and denies the world at the same time." The simultaneous celebration and rejection of the world by the simple primitive can perhaps have a lesson for us.

In his appreciation to Dennis Tedlock's *Finding the Centre* which is a collection of narrative poetry of Zuni Indians, Jerome Rothenberg has said, "Tedlock is an anthropologist who becomes a poet. By doing so he brings together two sets of concern with the tribal and 'primitive' in human experience. The first—an older, nearly bypassed direction in anthropology—sees primitive cultures not as mere targets for objective study, but as a series of communally structured and ecologically sound models from which to learn something about the reorganisation of society and the revitalisation of life and thought. The second comes from the artistic avant garde (and behind or beside it, the political one) not in its orientation towards the future but in the parallel sense that it is rediscovering and keeping alive the oldest real traditions of man in poetry and art. The poetry of the primitive tribes may have meaning for us not only as songs or poems but as healthy reminders of another view of life which can sustain civilisation and culture by emphasising the communal nature of life as a bundle of rites and the fact that life is meant for living, loving and suffering and not to turn back on it in despair."

श्रीरामचरितमानस का सांस्कृतिक मूल्य

डा० उदयनारायण तिवारी

मानव जीवन को सुसंस्कृत करने के लिए जिन आचार विचारों का सृजन तथा पालन होता है वह सब संस्कृति के अंतर्गत आते हैं। “संस्कृति” इतनी व्यापक है कि उसे कतिपय शब्दों से परिभाषित करना अत्यंत दुष्कर है। इसके अंतर्गत मानव जीवन की वे अतर्बाह्य सभी प्रक्रियाएँ समाहित हो जाती हैं जो निरंतर सशुद्धिभासी हैं। इसप्रकार संस्कृति एक ऐसी प्रवहमान धारा है जो समाज के आदर्शों, मान्यताओं एवं मूल्यों का अपने में समाहित करती हुई, युगानुरूप परिवर्तनों में मुहती हुई अबाधगति में प्रवाहित रहती है।

भारतीय संस्कृति का उद्देश्य है अखण्ड आनंद की उपलब्धि, कल्याण की उपलब्धि और मंगल की उपलब्धि। इस आनंद की पूर्णता बाह्य पदार्थों से संभव असम्भव है। इसकी पूर्णता तो आत्मानुभूति, आत्मचिंतन अथवा आत्मपरितोष से ही सम्भव है। अतः अतः प्रवृत्ति का परिभाजन समष्टिरूप में संस्कृति है। डा० बलदेव प्रसाद मिश्र का कथन है—‘संस्कृति व्यक्तिगत अतवृत्ति का सामाजिक स्वरूप है।’ डा० मिश्र भारतीय संस्कृति की चार विशेषताएँ मानते हैं जो तुलसी के ‘मानस’ में पूर्णरूप से प्रतिबिम्बित हुई हैं—

१ वह सनातन सतत प्रवाही, सात्विक समवयामक और सर्वांगीय रही है जिस तुलसी ने ‘श्रुतिस्मृत’ शब्द में केन्द्रित किया है।

२ वह लोककल्याण विधायिनी है जिसे तुलसी ने ‘हरिभक्ति पथ’ के द्वारा विवेचित किया है।

३ वह आध्यात्मिकता प्रधान रही है, जिसे तुलसी ने ‘संयुतविरति’ कहा है।

४ वह बुद्धिपरक रही है जिस तुलसी ने ‘संयुतविवेक’ कहा है।

(भारतीय संस्कृति को गोस्वामीजी का योगदान, पृष्ठ ३४ ३८)

गोस्वामी तुलसीदास के पूरे भारतीय संस्कृति विद्वत् में परिचित होती दिखाई पड़ रही थी। प्राचीन आदर्श धूमिल पड़ रहे थे। विचार असंतुलित एवं आडम्बर पूर्ण हो रहे थे। मानस के चित्रण तथा रावण राज्य वधन प्रसंग में तुलसी संस्कृति के विवृत होते हुए रूप का स्पष्ट चित्रण करते हैं। उस समय धर्म को समूल नष्ट करने के लिए वेदविरुद्ध कार्य हो रहे थे, वहीं भी शुभ आचरण नहीं होते दिखायी पड़ते थे। अय्याय तथा हिंसा में सीमातीत वृद्धि हो रही थी—

जहि विधि होई धर्म निरमूला । सो सब कहहि वेदप्रतिकूला ॥

X

X

X

X

सुभ आचरण नहुँ न होई । देव विप्र गुह मान न होई ॥

(मानस, बाल० दोहा १८३/४ ७)

परधन तथा परदारा पर मन चत्ताने वाले दुष्टों की बाढ़ आ गई थी, जो माता पिता, गुरु की आज्ञा तो मानते ही नहीं ये साधुओं की सेवा करने के स्थान पर वे उन्हीं से सेवा करवाते थे—

बाढ़े खल बहु चोर जुआरा । जे लम्पट परधन पर दारा ॥

मानहि भातपिता नहि देवा । साधुन्ह सन करवावहि सेवा ॥

(मानस बाल काण्ड १८४/१-२)

वर्णाश्रम धर्म लुप्तप्राय हो रहा था । आचारहीन और श्रुतिपथ के त्यागी जानी और वराग्यवान् कहलाने लग्ये, सबत्र अकारण विरोध बढ़ रहा था ।

(मानस, उ० वा० दोहा ९७-१०१)

गोस्वामीजी ने रामचरित्र के माध्यम से सस्कृति का पुनरुद्धार किया । विरूढ हाँती हुई भारतीय सस्कृति के परिमाणन के लिए उन्होंने राम के आदर्श चरित्र का आधार बनाया और इस काय में वे सफल-प्रयास सिद्ध हुए ।

तुलसीदासजी ने सस्कृति के आन्तरिक एवं बाह्य दोनों पक्षों के उन्नयन की पूर्ण चप्टा की है । सस्कृति के आंतरिक पक्ष में विचार तथा बाह्य पक्ष में आचार आते हैं । इन दोनों पक्षों की समुचित व्याख्या मानस में हुई है । 'श्रुति सम्मत हरिभक्ति पथ सजुत विरति विवेक' कहकर आंतरिक पक्ष तथा 'करब साधुमत साक्षमत नृप नय निगम निचोरि' कहकर बाह्य पक्ष का समर्थन किया गया है । यह 'श्रुति सम्मत' और 'निगम निचोरि' भारतीय सस्कृति की पुरातनता एवं सनातनता के द्योतक हैं ।

भारतीय सस्कृति सामासिक सस्कृति है । समन्वय प्रणवता उसकी सब प्रमुख विशेषता है । गोस्वामीजी की समन्वय साधना सब प्रसिद्ध है । 'मानस' में उन्होंने सब शास्त्र वेङ्गव मता का ज्ञान, भक्ति और नम्रता, निगुण सगुण, ईश, ईशईश्वर विशिष्टाईश्वर आदि विचारधाराओं का विवेकपूर्ण समन्वय कर समाज में सुव्यवस्था स्थापना का सफल प्रयास किया ।

गोस्वामीजी के समय तक वैदिककाल के अनेक देवता प्रभावहीन हो चुके थे, केवल प्रिदेवो—ब्रह्मा, विष्णु और महेश्वरी की प्रतिष्ठा हो रही थी । उनमें भी मानव की स्वायम्भवी प्रवृत्ति ने सृष्टिवर्त्ता ब्रह्मा को छोड़ दिया था । निगमवादियों ने विष्णु को महत्ता दी तथा आगमवादियों ने शिव की । पहले प्रकार के उपासक वेङ्गव तथा दूसरे प्रकार के उपासक शैव कहलाये । वेङ्गवा और शैवों में विरोध बढ़ता गया । दक्षिण भारत में तो यह विरोध इतना बढ़ा कि विष्णुकीर्त्तियों तथा शिवकीर्त्तियों जैसे स्थानों का निर्माण भी हो गया । इसप्रकार के भेदभाव से भारतीय सस्कृति की अखण्डता के लिए महान् खतरा उपस्थित हो गया था । भारतीय सस्कृति को इसप्रकार के खतरे से बचाने के लिए सबप्रथम पुराणकारों ने प्रयास किया । उनका यह प्रयास विष्णु शिव और शक्ति के समन्वय के रूप में था ।

मानसकार ने भी इस रहस्य को भलीभाँति समझा और अपने ग्रन्थ 'मानस' में विष्णु शिव तथा शक्ति में पूर्ण समन्वय स्थापित किया ।

तुलसी के राम शिवलिंग की स्थापना कर उसकी विधिवत पूजा करके स्पष्ट रूप से घोषणा करते हैं—

लिमयापि विधिवत करि पूजा । शिव समान प्रिय माहि न दूजा ॥

शिवद्रोही मम दास कहावा । सो नर सपनेहुँ मोहि न पावा ॥

(मानस लका काण्ड)

इतना ही नहीं शरकर विमुख होकर रामभक्ति चाहने वाले नारकी तथा मदबुद्धि हैं । राम के ही जोरदार शान्ति में—

सर्वविमुख भगति यह मोरी । सो नारकी मूढ मति थोरी ॥
सकर प्रिय मम द्रोही सिव द्रोही मम दास । ते नर करहि कल्प भरि घोर नरक महँ दास ॥

(मानस लका० २/७ ८ तथा दो० २)

विष्णु नारद से कहते हैं कि जब तक शिवकृपा नहीं होती, तब तक रामभक्ति भी नहीं मिलती—

जोहि पर कृपा न करहि पुरारी । सो न पाव मुनि भगति हमारी ॥

(मानस बाल० १३८)

“मानस में शकर राम को अपना इष्टदेव मानते हैं, उनकी स्तुति करते हैं तथा उनकी अनपायितो भक्ति चाहते हैं । वे दिनरात सादर राम नाम जपते रहते हैं । राम के ब्रह्मत्व पर सदेह करने पर अपनी प्रियतमा का भी वे आजीवन छोड़ देते हैं ।

गोस्वामी जी ने ‘मानस’ में राम तथा शिव के ब्रह्मत्व का प्रतिपादन कर दोनों में अभेद माना है । राम के लिए कहते हैं—

तुम्ह सभरूप ब्रह्म अविनासी । सदा एक रस सहज उपासी ॥

अकल अगुन अज अनघ अनामय । अजित अमोघ शक्ति कल्याणय ॥

(मानस उ० का० ११०/५६)

तथा शिव की स्तुति करते हुए कहते हैं—

नमामीशमोशान निर्वाणरूप । विभु यापक ब्रह्म वेदस्वरूप ।

निज निगुण निविकल्प निरीह । चिदाकाशमाकाशयाम भजेइ ॥

(मानस, उ० का० १०७/१)

रामकथा का अधिकारी वे उसे मानते हैं, जिसकी हरिहर के चरणों में कुतकहीन रति हो—

हरिहर पद रति मति न कुतरवी । ति ह कहु कथा मधुर रघुवर की ॥

(मानस, १/६/६)

बैष्णव एवं शैवमतों के साथ ही मानस में श्रावत मत का भी समन्वय दिया गया है । शक्ति भी सब कुछ है । वह आदि, मध्य और अवसान रहित अनादि और अनन्त हैं उनके अमिट प्रभाव को वेद भी नहीं जानते । वह ससार को उत्पन्न पालन और नाश करने वाली हैं —

नहि तव आदि मध्य अवसान । अमित प्रभाव वेद नहि जाना ॥

भय भव विभव पराभव कारिनि । विस्व विमोहनि स्वयस विहारिनि ॥

(मानस, बाल० २३५/७ ८)

सीता भी शक्ति (पावती) के समान ‘उद्भवस्थिति संहारकारिणी आदि शक्ति हैं ।

तुलसी से पूर्व निगुण तथा सगुण और ज्ञान तथा भक्ति को लेकर मत मतान्तर लड़े हो रहे थे ।

गोस्वामी जी ने इनमें सत्त्वत अभेद मानते हुए समन्वय स्थापित किया ।

सगुनहि अगुनहि नहि कछु भेदा । गावहि मुनि पुरान बुध वेदा ॥

जो गुन रहित सगुन सोइ कसैं । जलु हिम उपल बिलग नहि जसैं ॥

(मानस बाल० ११६/१, २)

उनकी मायता है कि निगुण ब्रह्म ही भक्तों के प्रेमवश सगुण हो जाता है ।

अगुन अरूप अलख अज जोई । भगत प्रेम बस सगुन सो होई ॥

(मानस १/११६/२)

इसप्रकार उनके मत में —

मनतिहि ग्यानहि नहि कछु भेदा । उभय हरहि भव सभव खेदा ॥

(मानस, उ०, ११५/१३)

भारतीय सस्कृति की दूसरी प्रमुख विशेषता वर्णाश्रम धर्म की व्यवस्था है। वर्णाश्रम धर्म की व्यवस्था के द्वारा समाज में मर्यादा तथा अनुशासन की भावना सहज रूप में बनी रहती है। राम राज्य के सभी नागरिक अपने वर्णाश्रम धर्म के अनुसार ही आचरण करते हैं, फलतः भय शोक, रोग रहित होकर सुख समृद्धिपूर्ण जीवन व्यतीत करते हैं —

वरनाश्रम निजनिज धरम निरत वेद पथ लोग ।

चलहि सदा पारहि सुखहि नहि भय शोक न रोग ॥

(मानस उ० २०)

यद्यपि प्रकृति एवं साधना के क्षेत्र में उन्हें इसप्रकार की कोई व्यवस्था माय नहीं, किन्तु सामाजिक क्षेत्र में वे इसक सतत पक्षधर हैं।

भारतीय सस्कृति विश्व की किसी सस्कृति की अपेक्षा अधिक जीवन्त, गतिशील एवं शाश्वत है। यही कारण है, अनेक देशी-विदेशी प्रहारों से आहत होने पर भी वह अजर अमर रही है। उसकी इस अजय जीवनी शक्ति का रहस्य उसके अतर्निहित शाश्वत मूल्य हैं। सत्य, अहिंसा, परोपकार, त्याग कठ्ठा, मैत्री, उदारता, इतना आदि उसमें प्रभूतरूप में विद्यमान हैं।

रामचरित मानस में भारतीय सस्कृति के इन शाश्वत मूल्यों को यापक स्थान मिला है। मानस के पात्र इन्हें अपने व्यवहार में लाते हैं तथा समाज के लिए एक अनुकरणीय आदर्श उपस्थित करते हैं।

सत्य की प्रतिष्ठा के लिए राजा दशरथ अपने प्राण एवं प्राणप्रिय पुत्र दोनों को त्याग देते हैं। उनके अनुसार पुण्यों का मूल सत्य ही है। आगम, निगम और पुराण की साक्षी देख हुए राम सुमित्र स कहते हैं —

धरम न दूसर सत्य समाना । आगम निगम पुरान बखाना ॥

(मानस, अयो० ९५/५)

सत्य का पालन करते हुए व्यक्ति अपना अपने समाज का तथा अपने राष्ट्र का कल्याण कर सकता है। 'मानस' दशरथ तथा राम इस सत्य को प्रमाणित करते हैं।

भारतीय सस्कृति में सत्य के साथ साथ अहिंसा का पालन भी आवश्यक माना गया है। अहिंसा के पालन से कठ्ठा, दया, मैत्री आदि गुण अपने आप विकसित होते हैं। इसीलिए "अहिंसा" हमारी सस्कृति में परमधर्म के रूप में स्वीकृत हुआ है — 'अहिंसा परमोधर्म'। मानसकार ने अहिंसा को परमधर्म स्वीकार करते हुए परमिदा को घोरतम पाप माना है —

परमधरम श्रुति विदित अहिंसा । परमिदा सम जय न गरीसा ॥

(उ० का० १२१/२२)

भारतीय सस्कृति त्यागमूलक है। भोगभावना का उसमें निरन्तर विरोध है। श्रुति घोषणा है —

ईशावास्यमिदं सर्वं यत्किञ्च जगत्या जगत् ।

तेन त्यक्तेन भुञ्जीथा या मद्य कस्य स्वित्थनम् ॥

(ईशावास्योपनिषद् मन्त्र-१)

यहाँ त्याग पूवक भोग पर बल दिया गया है। इसमें सग्रह परिग्रह को स्थान नहीं। ससार में सभी पदार्थ ईश्वर व्याप्त हैं तथा सभी प्राणों ईश्वर के अंग हैं। अतः ईश्वर को साथ रखकर त्यागपूर्वक पदार्थों के उपभोग की बात कही गयी है। इससे एक ओर तो सभी प्राणियों को उनका उचित अंग मिलता रहेगा तथा दूसरी ओर बिनासिना भी नहीं पनपने पायेगी।

रामचरितमानस मे आश्चर्यजनक बात यह है कि जिन देवताओं के लिए गोस्वामीजी के राम अवतरित होते हैं उ ही की ब कटु आलोचना भी करते हैं। ऐसा क्यों ? विचार करने पर स्पष्ट होता है कि गोस्वामी जी का देवताओं से कोई बैमनस्य नहीं है, किन्तु देवता विलासप्रिय हैं और उनकी संस्कृति विलासिता प्रधान है। साथ ही साथ वे ईर्ष्यालु भी हैं, बकरी हुई परामी विभूति को देख नहीं सकते —

ऊँच निवास नोच करतूनी । देखि न सकहि पराइ विभूता ।

(मानस, अयो० १२/६)

इसीप्रकार अपनी स्वाय सिद्धि के लिए वे अनक बार अयोध्यावासियों को अपनी माया से उच्चाटित कर कष्ट पहुँचाते हैं। उनकी य करतूतें तुलसी की विचारधारा { भारतीय संस्कृति } के अनुकूल नहीं पड़ती। सभी तो व देवराज इंद्र को कहते हैं—

सूख हाड ले भाग सठ स्वान निरखि भृगराज । छीन लेइ जनि जानि जड तिमि नुरपतिहि न लाज ॥

(मानस, बाल०, १२५)

रामचंद्र भी इंद्र के विषय में कहते हैं —

रखि हिय हसि कह कृपा निधान * । सरिस स्वान भषवान जुवानू ॥

(मानस, अयो० ३०२/८)

और भी —

सुर स्वारथी भलीन मन कीह बुमन बुठाटु । रवि प्रपच माया प्रबल भय भ्रम अरति उवाटु ॥

(मानस, अयो० २६५)

इसीप्रकार गोस्वामी जी राक्षस-संस्कृति के भी विरुद्ध हैं, क्योंकि वह भी भोग तथा हिंसा प्रधान हैं। दया, परोपकार, करुणा, सत्य, अहिंसा, त्याग आदि मानव मूल्यों की प्रतिष्ठा वहाँ नहीं है। इस संस्कृति के उपासक हिंसाप्रिय हैं और स्वार्थी हैं। वह ही उाका सब कुछ है, आत्मा से अधिक दूर है। उनका आचरण अवश्य है —

वरनि न जाइ अनीति धोर निराचर जो बरहि । हिंसा पर अति प्रीति, तिह के पापहि कबनि मति ॥

(मानस, बाल०, १८१)

अतिवादी देव एवं राक्षस संस्कृतिमों के स्वान पर गोस्वामी जी त्याग एवं परोपकारादि गुणा न युक्त मानव संस्कृति की प्रतिष्ठापना करते हैं। जिनका पूर्णोत्कृष्ट उनक रामराज्य में देता जा सनता है। वहाँ कोई किसी से बैर नहीं करता, वहाँ किसी प्रकार का आन्तरिक भेद-भाव नहीं है। सभी नागरिक परस्पर प्रेम-पूजक रहते हैं। वे कपट तथा दम्भ से रहित हैं, कृतन हैं। फलतः वहाँ कोई दुखी नहीं है, न दरिद्र ही, न कोई मूख है न शुभ लक्षणा स हीन। अहिंसाभावना तो इतने उत्कृष्ट पर है कि यज्ञ-यज्ञान सब एक साथ रहते हैं तथा सभी पशुपक्षी अपना स्वाभाविक बैर विस्मृत कर परस्पर प्रेम वृद्धि कर रहे हैं —

फूलैह फरहि सवा तब कानन । रहहि एक सग गज पचानन ॥

सगमृग सहज बयह बिसराई । मरहि परस्पर प्रीति बढाई ॥

(मानस, उ० २३/१, २)

रामराज्य के नागरिक उदार एवं परोपकारी हैं। सभी पुरुष एक परस्परव्रती हैं और स्त्रियाँ भी मन-बचन-कर्म से पति का हित करने वाली हैं।

पुरुषाय चतुष्टय म भारतीय संस्कृति धर्म और काम को धर्म के त्रित मानती है। धर्मपूर्वक जप और काम का उपयोग करते हुए व्यक्ति अन्तिम पुरुषार्थ मोक्ष की प्राप्ति करे। धर्म विहीन जप और काम हेतु है। धर्म क्या है ? गोस्वामी लिखते हैं — 'वरहित सरिस धर्म नहि भाई।' परोपकार के समान कोई

दूसरा धम नहीं है। इस धम के पालन करने पर संसार में कोई वस्तु दुःख नहीं रह जाती। भगवान् राम परहित धम का पालन करने वाले जटायु से कहते हैं —

परहित बस जिनके मन माही । ति ह कहू जग कछु दुःख नही ॥

(मानस आर० ३१/९)

अनासन्नित और त्याग भारतीय संस्कृति के मुख्य मूल्य हैं। केवल इन्हीं मूल्यों से वह विश्व की सर्वश्रेष्ठ संस्कृति सिद्ध हो सकती है। अनासन्नित और त्याग के द्वारा कोई व्यक्ति सहज में ही काम, क्रोध, लोभ, माह, मत्सर आदि को विजित कर विश्व मन्त्री की भावना विकसित कर सकता है। राम और भरत इसके सर्वोत्तम उदाहरण हैं। जहाँ राज्य के लिए पिता पुत्र भाई भाई आपस में सड़ते ही नहीं थे अपितु एक-दूसरे का प्राण भी ले लेते थे वही अयोध्या जैसे समृद्ध राज्य की भोगने के लिए न भरत इच्छुक हैं न राम।

राजनीति के क्षेत्र में भारतीय संस्कृति अधिनायकवाद की विरोधिनी है। जनतन्त्र की भावना से वह परिपूर्ण है। विभिन्नता में एकता स्थापित कर सबके प्रति समभाव रखना उसका अनुपम गुण है। राम पपा (बाली) तथा लका (रावण) का राज्य जीत कर सुग्रीव एवं विभीषण को दते हैं स्वयं अपना प्रभुत्व स्थापित नहीं करते। राम स्वयं अपनी प्रजा को यह अधिकार देते हैं कि वह अनीति कहने एवं करने वाले राजा को निभय होकर रोव दें —

सुनहु सकस पुरजन मम बानी । कहउँ न कछु ममता उर आती ॥

नहिँ अनीति नहिँ कछु प्रभुताई । सुनहु करहु जो तुम्हहिँ सोहाई ॥

जो अनीति कछु भाखी भाई । तो मोहिँ बरजहु भय बिमराई ॥

(मानस, उ० का० ४३/३ ४ ६)

पारिवारिक क्षेत्र में रामचरित मानस भारतीय संस्कृति के आदर्शों की उत्तमता के साथ प्रस्तुत करती है। माता पिता भ्रातृ तथा भाइयों का कृतव्यपालन एवं प्रेम निर्वाह अनुपम है। चित्रकूट की पावन स्थली पर भरत और राम का मिलन एक आदर्श मिलन है। वहाँ परिवार के सभी सम्बन्ध उपस्थित हैं, जनम सौहार्द प्रेम, निश्चलता, मर्यादा एवं गरिमा परिपूर्ण हैं। चित्रकूट के इस मिलन के सद्भूमि में आचार्य रामचन्द्र शुक्ल का यह कथन मननीय है — “चित्रकूट में राम और भरत का जो मिलन हुआ है, वह शील और शील का, स्नेह और स्नेह का नीति और नीति का मिलन है। इस मिलन के सघटित उत्पत्ति की दिग्दर्शना देखने योग्य है।”

भारतीय संस्कृति में पितृश्रद्धा, गुरुश्रद्धा तथा देवश्रद्धा के नाम से तीन श्रद्धाओं की कल्पना की गयी है, जिनसे श्रद्धा होना प्रत्येक व्यक्ति का नैतिक कर्तव्य है। पितृश्रद्धा से मुक्ति के लिए माता पिता की आज्ञा का पालन, उनकी सेवा सुश्रूषा तथा वशवृद्धि उपाय के रूप में बतलाये गये हैं। राम माता पिता की सेवा करते हैं। वनवास आते समय उनको माता पिता के सेवा की चिन्ता है। पुत्र वियोग में दुखी राजा दशरथ तथा माताओं की सेवा के लिए वह सभी पुरवासियों से निवेदन करते हैं —

बारहिँ बार जोरि निज पानी । कहत राम सब सुन मृदुबानी ।

सोइ सब भाँति मोर हितकारी । जेहिँ ते रहै भुआलु सुखारी ॥

मानु सकल मोरे बिरहैं जहिँ न होहिँ दुख बीन ।

सोइ उपाय तुम्ह बरेउ सब, पुरजन परम प्रवीन ॥

(मानस, अयो० ८०/७ = तथा दो०-८०)

माता पिता के वचनों का पालन करने वाला पुत्र बड़भागी है। वन भेजने वाली माँ कैंकेयी से राम कहते हैं —

मुनु जननी सोइ सुत वड़भायो । जो पितुमातु बचन अनुरागी ॥

(मानस, अयो० ४१)

माता पिता गुरु और स्वामी की आज्ञा का स्वभावतः पालन करने वाले पुत्र का जन्म साधक है ।

मातृपिता गुरुस्वामि सिस, सिर धरि करहि सुभाय ।

सहेउ लाभ ति ह जनम कर, नतह जनम जग जायै ॥

(मानस, अयो० ७०)

माता सुमित्रा भी सहमण की उपदश देती है—

गुरुपितु मातु बहु सुर साई । सेइ अहि सखल प्रान की नाई ॥

(मानस, अयो० ७४/५)

भरत की भी यही धारणा है—

आजा सम न सुसाहिव सेवा ।

(मानस, अयो० १०१/४)

गुरु ऋण से मुक्ति का उपाय है गुरु सेवा, एवं गुरु प्रदत्त शिक्षा का लोकहित में उपयोग करना । गुरु के प्रति राम की शिष्टता, विनम्रता, सेवा परामर्शता उदाहरणीय है । गुरु वसिष्ठ का द्वार पर आगमन सुन कर राम उनके चरणों पर मस्तक झुकाते हैं योद्धाचरित्र विधि से पूजन करते हैं । पुनः सपत्नीक उनके चरण स्पृशकर उनसे विनम्र वाणी में कहते हैं —

सेवक सदन स्वामि आगमनू । मगल मूल अमगल दमनू ॥

तदपि उचित जनु मोलि सप्रोती । पठइय काज नाथ अति नीती ॥

प्रभुता तजि प्रभु कीह सनेहू । भयव पुनीत आजु यहू गहू ॥

आमसु होइ सो बरी गोसाई । सेवक नहै स्वामि सेवकाई ॥

(मानस, अयो० ९/५ ८)

राम के स्वभाव एवं आचरण में कैसी शिष्टता एवं विनम्रता बरस रही है । इसी प्रकार राम गुरु विश्वामित्र तथा अन्य ऋषिमुनियों के प्रति विनयी सेवाशील है । साथ साथ राम गुरु से प्राप्त शिक्षा का उपयोग "राससंघ" द्वारा लोकहित में करते हैं । वे महर्षि अगस्त्य से मुनिद्रोही राक्षसों को बध हेतु मन की याचना करते हैं ।

अब सो मन देहु प्रभु माही । जहि प्रकार मारहु मुनिद्रोही ।

(मानस आ० १३/१)

देवऋण की मुक्ति अतिथि सेवा से होती है । मानस में महर्ष्य तो अतिथि सेवा करते ही हैं, ऋषि मुनि भी यथायोग्य अतिथि का निर्वहण करते हैं । भरद्वाज मुनि भरत को उचित अतिथि सत्कार करने के लिए ऋद्धि मिद्धियों को आदेश देते हैं—

राम बिरहू व्याकुल भरत, सानुज सहित समाज ।

पहुनाई करि हरहु अय, कहा मुदित मुनिराज ॥

(अयो० २११)

भारतीय संस्कृति जीवन सन्ध्या में संधप के लिए अनुचित नल प्रदान करती है । यह बल बाध नहीं आंतरिक है । इस आत्मबल प्राप्त व्यक्ति के लिए वही भी जीतने के लिए शत्रु नहीं रह जाते । स्वसाधन सम्पन्न विश्वविजयी रावण का रथ पर और राम को बिना रथ के देखकर विभीषण का हृदय में घाका हुई कि वे बिना रथ के रथी रावण को बने जीत सकेंगे । तब राम विभीषण का सदेह दूर करते हुए उन्हें सभरथ का उपदेश करते हैं—

मुनहु सखा कह कृपा निधाना । जेहि जय होइ सो स्यदन आना ।
 सौरज धीरज तेहि रथ चाका । सत्य सील दढ धुजा पताना ॥
 बलविवेक दम परहित धोरे । क्षमा कृपा समता रजु जोरे ।
 ईस भजनु सारथी मुजाना । विरति मम सन्तोष कृपाना ॥
 दान परमु बुधि सन्ति प्रचढा । बर बिग्यान कठिन कोदढा ।
 अमल अचल मन मोन समाना । सम जम नियम सिली मुख नाना ॥
 कवच अभेद विप्र पद पूजा । एहि सम विजय उपाय न दूजा ॥

(मानस, लघा, ८०/५ १०)

जीवन सपाम मे विजय पाने के लिए मानवजीवन की यह उदात्त कल्पना भारतीय सस्कृति की ही देन है, जिसकी मानस मे व्याख्या की गयी है ।

इस प्रकार गोस्वामी तुलसीदास ने रामचरितमानस मे राम कथा के वर्णन, चरित्रों के चित्रण और परिस्मृतियों के निर्माण के द्वारा नानापुराण निगमागम का सार लेकर भारतीय सस्कृति की भव्य भाँकी प्रस्तुत की है । आचार्य रामचन्द्र शुक्ल का कथन इस सन्दर्भ मे सचचा उपयुक्त है—‘गोस्वामीजी के वचनों मे हृदय को स्पर्श करने की जो शक्ति है वह अत्यन्त दुर्लभ है । उनकी वाणी के प्रभाव से आज भी हिंदू भक्त अबसर के अनुसार सौंदर्य पर मुग्ध होता है, महत्त्व पर श्रद्धा करता है, शील की ओर प्रवृत्त होता है । समाग पर पैर रखता है, विपत्ति मे धैर्य धारण करता है । कठिन काम मे उत्साहित होता है, दया से आद्र होता है, क्रुराई पर ग्लानि करता है, शिष्टता का अवलम्बन करता है और मानव-जीवन के महत्त्व का अनुभव करता है ।’ किसी भी देश की सस्कृति वहाँ के साहित्य मे प्रतिबिम्बित होती है । रामचरितमानस सच्चे अर्थों मे एक ऐसा दर्पण है, जिसमे भारतीय सस्कृति अपनी समग्र विशेषताओं सहित प्रतिबिम्बित हो रही है ।

Indianness in Indian Literature

Dr Indra Nath Choudhuri

When we search for Indianness in Indian literature, we are in fact trying to compartmentalize literature which is an universal articulation. But at the same time universality is reached through particularity which is constituted by the ethnic character of a nation its myths and folklores. In Indian context these things constitute what is known as Indianness in Indian literature. Three different meanings of Indian literature are however easily discernible. By Indian literature scholars like Albrecht Weber, Sten Konov and M Winternitz meant only Sanskrit literature. Inversely some westernized scholars accept it as identical to Indo anglian literature. The third is the general and accepted view of the literary historians that Indian literature is a collection of different literatures of the sub continent having diverse linguistic manifestations. In fact, Sanskrit literature and the literature written in different modern Indian languages should be taken to form Indian literature which is one even though it has at least fifteen different manifestations in the fifteen major languages of India.

The oneness or the unity of outlook according to Dr S Radhakrishnan can be traced in the writing of these major languages of India as they derive their inspiration from a common source and share more or less the same kind of experience—emotional and intellectual. The common source is the *Vedic* and the religious Sanskrit texts and literature the *Epics* the *Puranas* and the *Jatakas* and the folk literature art and music which have provided an unbroken continuity to our literature and built it up with the surviving vitality of the ancient. In the modern context, the impact of the western thought felt rather deeply all over the country acted again as a common source affecting all aspects of Indian literature. With these sources acting as a common force one has to look up and below to see a fundamental unity in the literary types genres and expressions among all Indian languages despite the many diversities in the socio cultural pattern of this country dominated by different races religions thoughts and influences.

The whole corpus of Indian literature mirrors in its spirit and form the essential Indian mind and delineates throughout the length and breadth of the country the same set of patterns and images of the Indian consciousness. The dominant note in the Indian mind has been spiritual intuitive and psychic or what M Arnold called Indian virtue of detachment or what Goethe before him hinted at as the Indian art without individual passion. Detachment means either detachment from body and quest for the spirit (this is known as the Extra body Concept accepting the body with a sense of detachment) or it means that the artist is not living on personal mind but is presenting a total mind whereby he could be identified with the humanity at large (T S Eliot calls it an

escape from personality) This basic Indianness lying deep in our psyche is the crux of the Indian literary pattern

Indian literature has at times been called spiritual But it does not mean that it is theocentric or religio centric, it is rather esoteric—it is mystic and combines the concept of *Yoga* with that of *Bhoga* that is spirituality with worldly happiness In fact, it is about life and, as such, discusses the four achievements of life—*Dharma Artha Kama* and *Moksha* These are delineated in such a way as to ultimately lead us to two achievements—Beauty and Bliss It is not an idealistic representation of life—it is, in fact, a point of view—an approach as how to blend the ultimate into the temporal When the *Yoga* and the *Bhoga* are combined the life becomes a thing of beauty, leading to a state of blissfulness G Sankara Kurup says

She had left in the sky her golden ring
But I thought it only the Sun
For remembrance

This intense awareness of the ultimate and to know it through the temporal persists through the age despite the changing pattern of Indian literature This quest to know thyself is a classic romantic quest as evident from the *Vedic* times to the modern age More than 3,000 years ago the poet of *Rigveda* wondered whence and how this creation emerged, where there was neither non being nor being in the primeval nothingness In the modern age Tagore dictates the same testament

The first day's sun asks
At the new manifestation of the being—who are you ?
He gets no answer

This is the reason that our passage to the reality of things is not so much through ratiocination as through sense perception and intuitive insight which is only another name for perception at a higher and deeper level The thematic content, form and style of Indian literature are all directed towards communicating a *felt experience*—how the becoming (*Rita* the cosmic manifest) could merge into a state of being (*Satya*, the eternal principle) This thing is explained either by hermetic symbolism or by using the concept of paradox which is an important vehicle for importing creative articulation But it does not mean that this is not an intellectual activity The very fact that the poet is called *Kavirmanushu* the intellectual role of the artist is not ignored The intellectualism is however kept under a symbolic garb or presented in an allegorical form or in the form of an image so that it remains an implicit philosophy T S Eliot calls it the poetic assent

It is said that in Indian literature the search for an aesthetic experience means an experience of Beauty and pleasure Beauty in Indian context lies in the experience of a particular type of harmony It is the harmony of the form and the content giving us a kind of unique transcendental feeling It is transcendental because the object of art, like Greeks, is not the idealisation of forms of human beauty but is to give expression to a spiritual message as conceived visually in the mind by the artist It is the mental intuition in the meditative impulse of the artist that is the most important thing in art

creation. The term 'beautiful' is applied to the external translations of this internal state. But it is not the product of one moment's direct intuition. It is, as said, a product of the cooperation of the creative activity of the various moments and their intuitional products connected together in order of harmony with one another by the natural and national determination of the creative flows. Harmony is the key word to our concept of Beauty which induces a unique feeling of pleasure termed as blissful. In fact what lend our literature the real Indian character are the archetypal myths and the set of values and attitudes it generated and sustained. Our epics, the repositories of ethnic memory from time immemorial have been telling us how to become an ideal man. The ideal man always fights against injustice for the preservation of human virtues (*Dharma*) on which the society is based. Like the hero of the epics who traditionally goes through the experiences of separation, initiation and return, the human ego (conscious personality) fights with the evil to realise the self (total personality) which leads to a correspondence between self and the society. Even in this darkness of the present time when the existence is proved to be both anguished and absurd, our optimism that virtue will ultimately be rewarded and the welfare state established does not die. This is the Indian myth which the modern Indian artist has been able to retain in spite of the all pervading disillusionment. Jibananda Das says

Now is a phase of fatigue in history and yet there
are crowds of men and women engaged in preparation
They yearn for ushering in a new spotless earth
in accord with their vision of the humanity forging ahead

The concept thus takes a full course from beauty to bliss and to the well being (*Shivam*) of one and all. These are the inherent archetypes of Indian literature but the rhetoricians were careful not to play up this point too much as the purpose of literature. In their view those who search for virtue in literature are good people but with little wisdom. The purpose can only be one—the *Rasānandam*.

There are three other archetypal concepts which stand for three basic characteristics of Indian literature and emphasise its Indianness. One of these is the Vedantic concept of *oneness*, the absolute reality—the *Paramarthic Satta* which is explained through the phenomenal reality the *Prakriti*. This apparent dualism (an optical illusion) is painted in various metaphors and the idea of *one* is established.

*You are the high Himalayan peak
I am the ever changing Ganges
You are the Shiva I am Shakti*

(Nirala)

This dualism which is an illusion is at times spirit and Matter, Creator, Creation, God and *Shakti*. Being and Becoming. Eternal time and Season, or Mind and Body. In each of these, one is immutable and the other mutable and is always in a state of flux. But because of the interrelation between the two, the mutable again comes into a form—may be another form, another body or another season. *Atma* and *Deha* are Spirit and Matter and are interrelated and therefore, one does not have any sense of

guilt while describing body because it is a part of the Ultimate, nay, Ultimate itself. As it is, there is no sense of remorse in describing the earthly love between *Shiva* and *Parvati* or *Radha* and *Krishna*. It is *Leela*—the divine play going on at all levels of the macrocosm and the microcosm. The bodily love is a must to give a completeness to the existence. It is said that one should not avoid it but cross it over to reach the goal which is realisation of the ultimate truth. So in earthly love there pulsates the sound of the footsteps of the *Mahakāla*. One who does not hear it gets injured.

Another archetypal concept prevalent in Indian literature is that of Idealism. Indian literature is basically idealistic in character. Here there is some conflict but no antagonism. The conflict is not between two men or two ideas but between wishes and norms. *Shakuntalā* broke the norm to fulfil her wish and so she had to suffer, and through suffering she had the ultimate fulfilment—the victory of idealism—which is a combination of *Ichhā*, *Jnana* and *Karma*.

As we believe in the idealistic pattern of life we don't have in general, tragedy in our literature. There is no death since the life after death is a rule here. What is death when the dead leaves give birth to new plants? So winter, the symbol of death, is always coupled with the spring the symbol of new life—*srisiravashtau*. If there is no death life cannot flow so says Tagore. Death is like *Shyāmā* for him and he is in love with Him. There is another reason for this idealistic approach to life and that is the concept of time. The movement of time in our thought is not horizontal it has a circular motion. One does not die, he takes another life and goes on moving in the circle till he attains salvation. There is thus, no tragedy but the complete life is portrayed with its pain and pleasure. Both these are complementary to each other. That is our myth of *Shiva*—with his one hand he destroys he is then *Rudra* and with the other he sustains, when he is *Shiva*. It is said that the dew drop on a lotus leaf is transient but at the same time beautiful. Tagore says that the fragrance inside the bud weeps like a blind one. One may remember that men are not souls till they acquire identities till each one is personally himself, until in psychological terms he has become individuated and then 'pleasure has no show of enticement and pain no unbearable powers'. This is the *Bharatiya* existentialism of the Indian literature where pain and pleasure reason and non reason existence and essence stay together and complement each other in fulfilling the circle of life.

Another under current flowing throughout is the idea of humanism. In Indian literature the effort has been to find out how a man can achieve divinity. The secret behind our tendency for hero worship is our love and regard for humanity. In the medieval *Vaishnava* poetry the God descends on this earth as a human being to be with men in their tears and turmoil in their peace and prosperity. The idea of humanism takes the form of universal manhood in *Vaishnava* poetry. Tiruvalluvar says 'Whoever you may be you are my neighbour and wherever you may be that is my country'. There are two factors involved in realising the true nature of Indian humanism. One is *Tyāg* (sacrifice) the catch word of the *Vedic* sacrifice (*Idanna Mama*) and the other is *Blakiti* (love) which is domestication of godhood. One helps you to come out of your narrow shell and the other takes you nearer humanity at large. In fact this idea of humanism

is based on ethical and aesthetic universals and explains how the continuing dualistic struggle between lower and higher impulses is solved through the 'will to refrain' and how the divine intention of man is revealed

Even though the Indian literature is written in different languages there is a pan Indian sensibility easily discernible in it, providing the clue to its inherent Indianness. This Indian sensibility has grown on the basis of certain archetypal concepts which are the achievements of our culture, history and thought. Today, in spite of a crisis in values, an age of anxiety and the cult of Angst, a critical disorder and a total failure to erase our poverty, the Indian sensibility has successfully stood the test of time. Of course the modern artist is passing through a crisis. His predicament can be analysed through his three divergent attitudes to life. One is the *dispute*. The artist is in conflict with the society. He wants to know what the society aspires for. He feels an outcast in the present degenerated society. He feels a threatened individual. He is also in a fix. He starts the *search*. He thinks of exploring the contemporary reality. He finds regimentation everywhere—everything is in a state of decay, so he wants to create his own society on the basis of a *World belief*. Either he goes in for psychoanalysis to probe into the unconscious and understand the complexity of the modern life where man moves in a dualism of Eros and Thanatos or he thinks committed to the Socialist realism drawing inspiration from the moment, milieu and race which move in a dialectical process and makes an effort for an 'epistemological rupture' in the superstructure without waiting for the change in the Capitalistic infrastructure and writes about Vietnamese women and children mutilated by Napalm, the suppressing of Pasternak, Solzhenitsin and Sakharov in their homeland, the Harijan villages set ablaze by Kulaks in Bihar and Tamilnadu and talks about a sad affair under the stars of the freedom which is only a freedom to be arrested, imprisoned and even blinded and hanged. Or he goes in for existentialist philosophy where the Universe is conceived as possessing no inherent human truth value or meaning.

Modern Indian literature is primarily existentialist but it does not reject the objective values. Like Jaspers it tries to show how even in face of the shipwreck of all earthly hopes and ideals, man can still affirm his relationship to the transcendent. In the Bengali play, *Evam Indrajeet* of Badal Sircar, acts like Sisyphus in this condition of nothingness and absurdity but with the hope that reason can and will exert a selection pressure in the right direction.

At the far end of my life my mind may not forget
The words spoken at the time of my initiation
My aim is not to reach the destiny
Not even the journey
But the *road* on which to move

In *Adhe Adhure*, a Hindi play by Mohan Rakesh, the playwright at the end of the play hints at the beginning of a new chapter in the family history as the still loving exhausted husband falters back into the room unexpectedly. Not the continuation of the vicious vortex of lies and defeats that have ruined domestic peace but a reconciliation

hinting at a moral recovery. In the Kannada play, *Tuglak* by Girish Karnad it is the tragic failure of the man which dominates the scene. But even in his tragedy, even in his barbarism man hears the prayers being offered to Allah.

This is the racial unconscious giving a shape to the Indian literature even in these days of a near total disintegration—emotional and otherwise—a literature that voices our deepest passions—our loves, hates, anxieties—incantations—a literature committed to man, and perilously close to his fate. Infact, more than the forces from abroad like Freud, Marx, Kierkegaard or Sartre, the three great forces that influenced the destiny of our modern literature are Shri Aurobindo's search for the Divine in Man, Tagore's quest for the Beautiful in Nature and Man and Gandhiji's Experiments with Truth and Non-Violence. These forces sustain the archetypal felt experience of the collective unconscious which are continually manifesting themselves in symbolic and conceptual forms through centuries providing oneness to Indian literature.

संस्कृत-साहित्य में गीति-काव्य

श्रीमती आनन्दी रामनाथन

संस्कृत साहित्य में गीति काव्या को पहचानने के पहले यह निश्चित करना समीचीन होगा कि गीति काव्य की परिभाषा क्या है। संस्कृत काव्य के लक्षण और काव्य सम्बन्धी अनेकानेक विचार विमर्श करने वाले पूर्वार्चार्थों ने गीति काव्य नामक वर्गीकरण या नामकरण नहीं किया है। गद्य पद्य मिश्र जैसे काव्यों के सामांय भेद के बाद आचार्य दण्डी ने भुवतक, कुलक, कोप, सघात आदि भेदों को गिनाया।

भुवतक कुलक कोप सघात इति सादृश ।

सग ब धाद्य रूपत्वात् अनुक्त पद्यविस्तर ॥ कायादयः ॥ १। १३।

साहित्य दण्णकार विश्वनाथ ने महाकाव्यों से आकार में छोटे एकांगी विषय के चित्रण करने वाले काव्य को खण्ड काव्य कहा। खण्डकाव्य भवेत् काव्यस्यैकदेशानुसारि च। किंतु गीति काव्य नामक विधा की वही भी काव्याङ्ग के रूप में विवेचना या व्याख्या नहीं है।

स्पष्ट है गीत या गीति शब्द का प्रयोग काव्य के सन्दर्भ में आधुनिक काल में विद्वानों ने अग्रजी लिрик के अनुरूप गानी रचनाओं के लिए किया है। अग्रजी साहित्य और उसकी काव्य विधाओं से परिचित और प्रभावित हुए भारतीय कवियों ने अपनी-अपनी भाषाओं में लिरिक पद्धति की भावपूर्ण कविता का प्रणयन करना आरम्भ किया। व्यक्तिपरक लघुकाव्य इन रचनाओं को गीत, गीति की संज्ञा दी गयी। तेलुगु भाषा में ऐसी रचना को 'भावकवित्वम्' कहा जाता है जब कि हिन्दी में गीत काव्य कहा जाता है।

गीत या गीति का सामांय अर्थ गायन वादन प्रमुख रचना से है किंतु गीति काव्य में स्वयं कुछ विशिष्ट होकर छन्दोबद्ध किसी भी रागात्मक भावना की अभिव्यक्ति के लिए होता है। उत्तजना के भावमय क्षणों में मानव मन किसी आभा से उद्दीप्त होकर स्वयं शब्दों में चमक उठता है और मासिक अभिव्यक्ति करता है तो उसे गीतिकाव्य कहते हैं।

रागात्मकता और ध्वयात्मकता का होना गीति काव्य में एक अनिवार्य लक्षण है, चाहे उसमें संगीतात्मकता हो या न हो। आत्मानुभूति पर आधारित रचना अपने अपने-तुले सुकुमार मधुर शब्दों में अपने आप सुनें हो जाय, वह ही गीत होती है, किंतु अंग्य होकर भी वह काव्य में परिणत होती है। इस सन्दर्भ में हिन्दी की प्रसिद्ध कवयित्री महादेवीजी का कथन स्मरणीय है—'साधारण गीत व्यक्तित्व सीमा में सुषुप्त सात्मिक अनुभूति का वह शब्द रूप है, जो अपनी ध्वयात्मकता में भेग हो सके।' इस परिभाषा में संगीतात्मकता गीत और ध्वयात्मकता प्रमुख रूप से व्यक्त है। साथ ही संगीत और गीति काव्य का मौलिक अन्तर भी स्पष्ट है।

डा० नेमिचन्द्र छासत्री गीति काव्य और गीत काव्य में इस मौलिक अन्तर को दिखाना चाहते हैं और उन्हें गीति काव्य शब्द ही इष्ट है। गीत काव्य को वह संगीत रचना की नोटि में रखते हैं। गीति

काव्य संगीत रचना नहीं है। गीत काव्य हो या गीति काव्य, नाम से क्या उसकी परिभाषा आधुनिक है और उस परिभाषा में घटित होने वाले संस्कृत के गीति काव्यों को महा पहचानने का प्रयत्न करे।

गीति काव्य के प्रथम दशन ऋग्वेद के ही मन्त्रों में मिलते हैं। उदात्त, अनुदात्त स्वरित स्वरों के उतार चढ़ाव में पढ़े जाने वाले वेद मन्त्रों में संगीतात्मकता तो है ही, साथ ही प्रकृति के सान्निध्य में रहकर उसके सौंदर्य और प्रभाव से सम्मोहित होने वाले ऋषियों की वाणी में भाव प्रकाशन की अदभुत क्षमता भी। तभी मैकडानल विस्मित होकर कहते हैं—On the very threshold of Indian Literature more than three thousand years ago we are confronted with a body of lyrical poetry देवताओं को प्रत्यक्ष सम्बोधित कर स्तुति करने वाले मन्त्र, ऐतिहासिक घटना से संबद्ध देवता को निर्दिष्ट करके उसकी महिमा गाने वाले मन्त्र हृदयगत भावों को निवेदित करने वाले मन्त्र—इस प्रकार गीति काव्य के तत्त्वों को लिए अर्थात् नमूने वेदवाणी में ही देखे जा सकते हैं। उदाहरण के लिए वशिष्ठ कृत वरुण की स्तुति द्रष्टव्य है, जिसमें वरुण देव की दशनाभिलाषा, वरुण की अप्रसन्नता की आशंका से उत्पन्न मानसिक व्यग्रता, किये अपराध के लिए क्षमा याचना आदि भाव सहरियों का चढ़ाव उतार है।

मन्त्र है — उत्तमया तत्त्वा मवद तत्कवा वतवहणे भुवनानि ।
किं मे ह यमहृणानो जुपेत कदा मृलोक् सुमना अभिदयम् ।

ऋग्वेद—७।८६।२

ऋषि अपने मन से पूछते हैं—वह समय कब आया जब मैं वरुण देव तस्मीन हो जाऊँगा। क्या वे अपना क्रोध त्याग कर मेरी छवि को ग्रहण करेंगे? मैं कब उ मुक्त हृदय से उनका दशन कर पाऊँगा?

पृच्छेतदेनो वरुण बिहृक्षयो एभि चिन्तितुपो विपृच्छम् ।

समानमिमे कवयिर्यदाहुरय ह तुभ्य वरुणो हृणीते ।

—ऋग्वेद ७।८६।३।

हे वरुण! मैं तुम्हारे दर्शन करना चाहता हूँ। सब पढ़ लिखे लोग यही कहते हैं कि वरुण तुमसे अप्रसन्न हैं। मैं उसी विषय के बारे में आपसे पूछना चाहूँगा जिन कारण मैं आपके पाशों से जकड़ा हूँ।

किमाण आस वरुण ज्येष्ठ यस्तोतार जिघासति सखायम् ।

प्रत मे वोचो दूलभ स्वधावोदव त्वानेना नमसातुर इयाम् ।

—ऋग्वेद ७।८६।४।

हे वरुण! वह मेरा कौन सा अपराध है जिसके लिए आप मुझे जैसे बड़े स्तोता को भी नष्ट करना चाहते हैं? इपया आप मेरा अपराध बता दें। मैं आपको प्रणाम करता हूँ।

अव दुग्धानि पिप्या सृजानोऽव या वम च क्रुमा तनुभिः ।

अव राजन पशुवृष न तायु सृजा वत्स न दाम्नो वसिष्ठम् ।

—ऋग्वेद ७।८६।५।

हे वरुण! मेरे पूवजों द्वारा किये अपराधों को क्षमा कर दो और मेरे शरीर द्वारा हुए अपराधों को भी। हे प्रभु! जिस प्रकार प्रायश्चित्त करने पर चोर को मुक्त कर दिया जाता है, बछड़े को बंधन से छोड़ दिया जाता है, उसी प्रकार मुझे भी अपने पाश से मुक्त कर दो।

ऊपर की वरुण गीति में नम्रता, दीनता, विह्वलता, अपराध स्वीकृति और आत्म समर्पण का भाव कितना स्पष्ट है। इनको मन्त्र कहेंगे या गीति काव्य?

ऋग्वेद की उपा स्तुति में वदिक ऋषि की कल्पना नारी का क्या रूप देखती है और प्राकृतिक सौंदर्य में मानवीयता का आरोप करके सादात्म्य मानना का अनुभव करती है।

कभी उपा कवि के लिए कुमारी है, कभी गृहिणी, कभी माता । कभी वह सद्यस्नात सुन्दरी के समान आकाश में उदित होती है कभी एक भ्रातृहीन भगिनी सी पिता सूर्य से दाय भाग ग्रहण करने जाती है । और कभी वह सुंदर वस्त्र पहनकर अपने पति को अपने प्रेम पाश में जकड़कर उसके सम्मुख अपने सी दय को प्रकट करती है ।

अभ्रातेव पुंस गति प्रतीची गर्ताग्निव सनये धनानाम् ।

जायव पत्य उशती सुवासा उपा हस्तेव निरिणीत अप्स ।

ऋग्वेद । १।१२।७

इस प्रकार वरूपना उत्सव का समावेश करके वृष्ण विषय को भूत करके, अधिकाधिक आस्वाद्यता लाने में वैदिक ऋषि सिद्धहस्त मालूम पड़ते हैं । इ ही मात्रों का सस्वर गायन प्रचलित था, जिससे स्पष्ट है कि गीतिकाव्य का स्वरूप वैदिक काल में भिन्नमिलाता है ।

वैदिक परम्परा को पीछे छोड़कर लौकिक धरातल पर लिखे गये गीति काव्यों की श्रवणो मुख्यतः शृंगार, नीति और भक्ति की तीन धाराओं में प्रवाहित परिलक्षित होती है । ये भावोदगार कभी विमल काय प्रबंध काव्यों के अंग रूप में प्रसंगानुसार अभिव्यक्त हैं या स्वतन्त्र स्वयं पूर्ण स्फुट मुक्तक पद्यों में गायन में सामर सा भरे हैं ।

आदि कवि वाल्मीकि के मुख से त्रैलोक्य के शोक से उत्पन्न मानसिक पीड़ा जब मुखरित हुई—

मा निपाद प्रतिष्ठा त्वमगम शाश्वती समा

यत क्रौञ्चमिषुनादेकसवधी काम माहितम् ॥

तब उस कवि की आह से निकले गान में, अनुभूत भाव को शब्द और छंद मिले और एक गीतिकाव्य की सृष्टि हो गयी ।

वाल्मीकि ने स्वरचित रामायण का लवकुश द्वारा राम सभा में गान कराया था । अभिगीतमिद गीत सवगीतिषु कीर्तितम् । १।४।५७

और मुनियों ने रामायण गान की प्रशंसा की—

अहो गीतस्य माधुर्य श्लोकाणां च विक्षेपतम् ।

रामायण में भी गीति तत्त्व को उभारने वाले कई प्रसंग हैं जो स्थान स्थान पर काव्य का चमत्कार और भावातिरेक उत्पन्न करता है । किष्कि-धाकाण्ड में शरद वृषा के प्रसंग में सध्या और रात्रि की लगभग देला का यह वर्णन रस अलंकार ध्वनि वक्रोक्ति, रीति आदि सभी दृष्टि से उत्कृष्ट उदाहरण रूप में लिया जाता है—

चचत् चन्द्रकरस्पर्शहर्षो भीलिततारका ।

अहो ! रागवती मध्या जहाति स्वयमम्बरम् ॥ ३।४।५५

चचल चन्द्रकिरण के स्पष्ट (अनित हृष) से तारा की (आखी की पुनलियों की) उन्मीलित करती हुई रागवती (प्रेम भरी या लाली से पूर्ण) सध्या (बनी युवती) सहज अम्बर (आकाश या वस्त्र) को त्याग रही है ।

दो पंक्तियों के इस पद्य में रागात्मकता जितना रस बिखेरती है यह सद्दय को स्वयं सवेद्य है ।

इन चमत्कारिक वर्णनों के अतिरिक्त वियोग, कष्टा और शोक प्रभूरित ऐसे स्थलों में भी गीतिकाव्य है जहाँ कवि कथानक के बीच भाव तरल होने का प्रयत्न पा लेता है । दशरथ का शोक सीता के वियोग में राम का दुःख बाली की मृत्यु पर तारा का विलाप, भरत के हृदयगत शोक और निराशा—इस प्रकार गीति काव्य के उभारने के कई प्रसंग रामायण में हैं और उनका पूरा लाभ उठाकर कवि ने वहाँ सब गीति काव्यों की सृष्टि कर दी है ।

रामायण के बाद महाभारत, श्रीमद्भागवत जैसे विशालकाय प्रबन्ध काव्यों में भी गीति काव्य पाना कठिन नहीं है। जलोपाख्यान में, पाण्डवों के वनवास प्रस्थान के समय में, ऋष्यशृङ्ग को प्रलोभन देने के अवसर में—भूची को इस तरह बढ़ाया जा सकता है। श्रीमद्भागवत के दशम स्कन्ध की भाव प्रवणता, उसके गोपिकागीत गीति काव्य के उदाहरण ही तो हैं। इन सब उपजीव्य ग्रन्थों से विषयवस्तु लेकर रचित आलंकारिक महाकाव्यों में भी गीति तत्त्व का अभाव नहीं है।

इन प्रबन्ध गीतियों को विस्तार में न लेकर उन स्वतन्त्र गीति काव्यों पर रमना समीचीन होगा, जिनमें घटना वणन तो गीण, किन्तु एक लय एक भाव के साथ, एक ही निवेदन, एक ही रस, एक ही परिपाटी में चली। यह है सस्कृत का दूतकाव्य जिसका प्रथम सर्वाधिक सफल प्रणयन कवि महाकवि कालिदास ने। उनके द्वारा रचित मेघदूत काव्य में गीति काव्य की एक विशेष विधा 'दूत काव्य' का वह प्राक्प है जिसको देखादेखी सस्कृत साहित्य में क्या अर्थात् भारतीय भाषा साहित्य में दूतकाव्यों की बाढ़-सी आ गयी।

कालिदास के यक्ष ने मेघ को दूत बनाकर अपनी प्रिया के लिए प्रणय-सन्देश भेजा। इस दूत पद्धति को ग्रहण करके कवि पर कवि जिस किस को दूत बनाया, जैसे-जैसे सन्देश भेजे, यह अपने में एक बड़ी रोचक परम्परा है। पवन हस, पिक, तुलसी, बोकिल, अनिल, जाक, मन चैत, पादाक, विप्र, चन्द्र—इस प्रकार दूतों की उतनी ही विविधता कवियों को सूझी है, जितनी उसकी लोकप्रियता और व्यापकता बढ़ी है। इन सभी लघुकाव्यों में गीति काव्य के स्वरूप विद्यमान हैं और ये सब उस मूल काव्य मेघदूत से ही अधिनाधिक प्रेरित हैं।

मन्दाग्राता की मन्द लय में भावाधिक्य की जो धारा मेघदूत में विरही यक्ष के शब्दों में प्रवाहित है, उसका एक उदाहरण लें जो गीत काव्य का चित्र खींच देता है—

उसङ्गे वा मलिनवसने शोष्य निक्षिप्य बीणा

मुनेत्राङ्गु विरचितपद मेघमुद्गातुकामा।

तन्नीमाद्रीं नयनसलिलं सारयित्वा कथंचित्

भूयो भूय स्वयमपि कृता भूषणा विस्मरती ॥ उत्तर मेघ ३७ ॥

अपनी प्रियतमा का परिचय मेघ को दिलात हुए, अलका में विरह व्याकुल उसकी कई अवस्थाओं का चित्र खींचते हुए, यक्ष उसकी पहचान दिलाता है—'मैंने कुचले कपड़े पहने हुए, मोद में बीणा लिए मन बहलाने की चेष्टा करती हुई मरी प्रिया मेरे नामांकित पद को माने के प्रयत्न में इतनी गदगद हो जायगी कि उसकी आँखा के आँसुओं से बीणा के तार भीग जाएँगे। उनको जब तबसे वह पीछे भी लेगी, किन्तु स्वरो के उतार-चढ़ाव को वह बार बार भूलती रहगी।'।

मनुष्य यद्यपि इस प्रकार की भावमय मनोदशा में हमेशा नहीं रहता फिर भी सिद्धहस्त कवि उस दशा का, कल्पना में साक्षात्कार करके हृदय से भी अनुभव करके शब्दों में अभि व्यक्त करता है तो गीति काव्य के शब्द रूप में वह स्थायित्व पा लेती है।

प्रकृति के चारों तरफ घटित होने वाले सामयिक ऋतु परिवर्तन और उसके क्षण क्षण बदलते रूप को देखकर बहिक ऋषियों ने विस्मय भय, आश्चर्य आदि भावों को प्रवृत्त किया और उसमें मानवता का आरोप भी कर निकट से देखने का उपक्रम किया। परवर्ती लौकिक साहित्य में प्रकृति को मनोगत भावों के अनुरूप दुःख या सुख देखने की प्रवृत्ति बढ़ी, जिस कारण प्रकृति मानवीय मनाभावों का कभी आलंबन बनती है या उद्दीपन। मानसिक भावों के मिश्रण से प्रकृति के रंग में विशेष चमत्कार रचने के कारण महाकवि कालिदास द्वारा ही रचित 'ऋतुसंहार' में भी गीति काव्य की रागात्मकता आ गयी है। रमणीय संध्या

कात विकसित चादनी, कोयल की नूक सुरभित पवन, भोरा की गुंजन, सरस्वतीन रात्रि, चांद और तारे
जड़ आकाश—इन सबम हो रहूँ शू गारो केलिरसापो का इसम सजीव विग्रह है ।

बस त मनु भ मनोहारी सुरभित पवन या यह वणन है ---

आत्मपयन् कुमुमिता गह्वारग्राया

विस्तारयन् परमृत्स्य वचाति िष्टु ।

नागुविवाति हृत्पयानि हरप्रराणा

नीहारपातविगमात सुभगा बसते ॥ ६ । १२४ ॥

बसतकाल में नुहरी नहीं पड़ता इसलिए बस तो हुआ मैं नहीं आ गई है और वह आम की डालों में लड़ी मगरिया का हिलाती हुई, उसमें बैठकर नूकतो कोयल के स्वर को धारों दिखाओ में फलाती हुई रागों का मन हरती हुई बह रही है ।

दूतकाव्य जैसे निश्चित वषय वस्तु को संसार रचे गये तत्प्राय काव्या से भिन्न, ऐसे ही स्वतंत्र पद्यों में विपुल साहित्य संप्रदाय में है जिस में वक्तव्य कहते हैं । इनका एक एक पद्य एक गीत काव्य है । मुक्तक गीतिया का स्त्रोत लोकगीत है और उसकी विषयवस्तु जनसाधारण के जीवन में सजी गयी होती है । इसलिए कृत्रिम न होकर बहुत ही स्वाभाविक, सीधा यथाथ चित्रण इसमें होता है । संप्रदाय में रचित मुक्तक पद्यों को प्राकृत से प्रभावित रचनाएँ मानें तो गलत न होगा । इनमें पायी जाने वाली वाचनार्थ श्रुतिगारिता की प्राकृत की देन मानें तो भी हानि नहीं है । इसका कारण यही है कि ईसा की पहली दूसरी शती के करीब सवलित की गयी गाथा सप्तशती के पूर्ववाले साहित्य में बसा उन्मुक्त श्रुतिगार वणन नहीं मिलता जैसे कि सप्तसई के बाद रचे गये 'उसके अनुकरण में या उसकी छाया में लिखे साहित्य पर । सातवाहन नरम हाल द्वारा संपादित गाथासप्तशती की सात सौ गाथाएँ लोक जीवन के विविध पक्षों का सजीव चित्रण उपस्थित करती हैं । प्रामीण भोली मुक्तियों को नायिका बनाकर इनमें उनके संयोग और विभाग का बड़ा यथाथ चित्र रसिका का मुख प्रदर्शन है । कालिदास से लेकर नवभूति अमरक, गोवधनाचार्य, जयदेव जैसे कवियों ने इन लोकगीतों का भाव हृदयगम करके उस बड़े चमत्कारित ढंग से अभिव्यक्त करने में सफलता पायी है ।

सप्तसई की भावसाधना और श्रुतिगार बहुलता से प्रत्यक्ष प्रभावित होकर मुक्तक पद्य रचनेवालों में अमरक और गोवधनाचार्य प्रमुख हैं ।

गाथा सप्तशती की एक गाथा है जिसका भाव है—नायिका द्वारा पाली गयी सारिका नायिका की मिलन रात्रि की गुप्त बातों को प्रकट करती है । इसी भाव का अमरक ने विस्तृत करके मुक्तक में कहा है—

दम्पत्योनिनि जल्पनीय हृष्टकेनावगित यद्वचं

तत्प्रातर्गृहसन्निधौ निगदता ध्रुवैव तार बधू ।

कर्णालबितपदमरागकल विमस्य चच्चा पुरो

प्रीडार्ता प्रकराति दाडिमफलम्याजम बाग्यघनम् ॥

पति परनी के बीच रात को हुई प्रेम की बातों को पालतू तोते ने सुन लिया और सबेरे बड़े बड़े बुजुर्गों के सामने उन बातों को ऊँचे स्वर में बोलने लगा । उनको सुनते ही बहू ने मारे लज्जा के अपने कर्णभूषण में लगे पद्ममराग मणि को फट निकालकर तात के मुँह में अनार के दाने देने के चहाने रख दिया और उसका मुँह बंद कर दिया ।

अब आर्या सप्तशती लिखकर प्रसिद्ध होने वाले गोवधनाचार्य की भी एक आर्या का आस्वादन लिया जाय—

प्रददाति नापरासा प्रवेशमपि पीनतुल्लङ्घनोक्त

या तुप्तकोत्तभाव जाता हृदि बहिरदृश्यापि ॥

नायिका नायक के हृदय में कील की तरह गड़ गयी, जिसका बाहर किसी को पता नहीं। वहाँ किसी और स्त्री का प्रवेश नहीं हो सकता, यही भाव है। गाथा सप्तशती में यही भाव नायक के हृदय में अथ प्रेयसियों के लिए कहा गया है जिसके कारण नायिका वहाँ प्रवेश नहीं कर पाती। इस प्रकार कई समान भाव के पद्य सस्कृत में नये सिरे से चमकाने जाकर मुक्तक रूप में रचे गये हैं जिनको गीत काव्य के उदाहरण रूप लिया जा सकता है।

अमरक नबी और गोवधनाचार्य १२वीं शदी में हुए हैं। उन दोनों के पद्यों को गाथा सप्तशती से मिलाकर देखने का तात्पर्य यही है कि प्राकृत साहित्य में वर्णित लोक जीवन को सामग्री पूरी ऐहिकता के साथ सस्कृत में अवतरित (या आरुढ़) हुई जिस कारण सस्कृत की मुक्तक गीतियाँ विशेष रागरजित और वासना भङ्गित हो चली।

गाथा जसा ही प्रभाव बौद्ध भिक्षु-भिक्षुणियों के घेर घेरी गीतों का भी सस्कृत के मुक्तक साहित्य पर सक्षित है और जहाँ गाथा में श्रुतिगारिता प्रमुख है और उसमें जीवन के प्रति अनुरजित का स्वर है वहाँ इन घेर घेरी गाथाओं में वराम्य भावना प्रमुख है और जीवन को निस्सार मानकर उससे पराङ्मुख रहने के उपदेशात्मक वचन हैं। व्यक्तिगत जीवन के दुःखमय अनुभव और जीवन की कटुता और विषमता से मुक्ति पाने बौद्ध धर्म की धारणा में आये इन भिक्षु-भिक्षुणियों के उदगार में मार्मिक वैयक्तिक भावना है, जो उर्ध्व गीत काव्य की कोटि में रहती है। एक उदाहरण लें —

रोपेरवा श्वगानि यथा फलेसीमूलेतरु धेत्तु तमेव इच्छसि ।

तद्युपम वित्त इदं करोपि यं न अनिच्छामि चले नियुज्जसि ॥ घेर गाथा ॥२॥

हे वित्त ! इस अनित्य सत्तार में मुझे नियुक्त करके तुम बसा ही करते हो जैसे कोई फल तोड़ने की इच्छा से पेड़ पर चढ़कर उसके मूल को काटने लग जाय।

बौद्ध भिक्षुणियों की घेरी गीतियाँ में उनकी स्वानुभूति सगीत बनकर मुखरित हुई है। भिक्षुणी अबपाली की प्रस्तुत गाथा में बुढ़ापा सम्बन्धी उदगार है—

कालका अमरवण्ण सदिसा वेलितग्गा मम मुढजा अदु ।

ते जराय सत्तवाक सदिसा सच्चवादिबचन अनञ्जया ।

X

X

काननस्मि वनखण्डचारिणी कोकिला व मधुर विकूजित ।

त जराय खलितं सिद्धिं तद्धि सच्चवादिबचन अनञ्जया ।

अर्थात् काले भीरो के समान सघन वन बुढ़ापे में पटवन के समान सफेद हो गये हैं। सत्यवादी का वचन अयथा नहीं होता।

वन प्रवेश में घूमने वाली कोयल की कंक समान मेरा स्वर आज बुढ़ापे में खलित हो गया। सत्यवादी का वचन अयथा नहीं होता।

इस गाथा में 'सच्चवादिबचन अनञ्जया' की टेक प्रत्येक पद में है जो इसमें एक अप्रूप भावसंचार कर देती है।

घेर घेरी गाथाओं की विषय वस्तु और अभिव्यञ्जना शैली को अपनाकर अपने शतक त्रय को प्रस्तुत किया भट्ट हरि ने। इनके श्रुतिगार-नीति और वराम्य शतक की लोकप्रियता में शतकों में गीत काव्य लिखने

की पद्धति प्रचलित कर दी। अमरक शतक, भल्लू शतक, नरहरिश्चल शृंगार शतक आदि कुछ प्रसिद्ध नाम हैं। देश भाषाओं में भी शतक साहित्य का सुब प्रसार है।

भट्ट हरि के नीतिशतक में जीवन से सम्बन्धित उन तथ्यों का अनुभवपूर्वक निरूपण किया गया है जो समाज और व्यक्ति के आचार में परिष्कार और मस्कार लाय। इस शतक में एक भी ऐसा पद्य नहीं जो व्यक्ति, परिवार समाज और देश के किसी पक्ष की वस्तुस्थिति का सत्य चित्रण न करता हो और कवि के सूक्ष्म निरीक्षण का परिचय न देता हो। प्रस्तुत उदाहरण में सेवा धर्म का क्या सत्य कथन है —

भोनामूक प्रवचनपटुर्वाचको जस्यको वा
छष्ट पाशवै भवन्ति च वसन दूरताऽप्रमत्त
शान्त्या भीरुयन्ति न सन्त प्रायशो नाभिजात
सेवा धर्म परमगहनो योगिनामप्यगम्य ॥

सेवा धर्म इतना दुर्लभ है कि योगिजन भी उसका पार न पा सकते। चुन रहनेवाले का भूषण कहकर चिन्ता जायगा तो ज्यादा बोलने वाले को मुहज्जर या बातूनी कहा जायगा। कुछ अजिब स्वतन्त्रता लेकर काम करे तो छीठ होने की कपाय मिलगी, दूर दूर रहे तो कामचोर बताया जायगा। सहनशीलता लिये तो जरपाक की दुःकार मिलगी, तुरत प्रतिक्रिया दिखाई तो तुलुकाजिह्वा की तप दिवाया जायगा—इस प्रकार सेवा धर्म के पथ में जाबाबी पाकर सफल होना बड़ा कठिन है।

शृंगार शतक में नारी, उसके मी दय, प्रेम सभोग आदि का वर्णन है। जीवन में नारी की अवश्यभाविता को दिखानेवाला पद्य है —

सुति प्रतीये सख्यनी सन्तु तारारवी दुष्ट
विना मे भृगशावाक्या तपोभूतमिदं जगतः।

जगत को आलोकित करने वाले दीपक, अग्नि, तारे मूय, चन्द्र सभी के रहते हुए भी मेरी सुदगी पत्नी के बिना संसार में अंधेरा ही है। बराबर शतक में स्वर कल बदल जाता है—

एवाकी निस्पृह शांत धाणिपात्रो दिग्म्बर
कदा प्रभी भविष्यामि कमनिमूलनक्षम ॥

हे प्रभु ! मैं कब निस्पृह शान्त चित्त से सबस्व त्याग कर अपने कर्मों से मुक्ति पान की क्षमता पाऊँगी।

भट्ट हरि का प्रत्येक पद्य संस्कृत की सर्वोच्चशक्ति का नमूना था। अपने में पूर्ण एक भाव रमानुरूप शब्द योजना और पदलाकृत्य से युक्त शीत काव्य है।

शृंगार नीतिशा के कई मनोहर मुक्तक सूक्ति भुवनावली सुधापिन रत्न भाण्डागार जैसे समग्रो में सुरक्षित हैं। कर्णाटक राज चन्द्रादित्य की रानी विजयाका द्वारा रचित एक पद्य आलंकारिक सम्पद द्वारा शब्द व्यापार विचार प्रसंग में उद्धृत है। पद्य है—

ध्यामि वा कथयसि प्रिय सगमेऽपि
विस्तृष्य चादुकं शतकानि रता त्वेषु
नीची प्रति प्रविहिते तु करे प्रियेभ्य
सम्य रापामि यदि निचिदपि स्मरामि।

एवं सखी दूसरी से कहती है—सखि ! तुम तो धन्य हो जो मन्त्रागण क समय भी अपने पति से बात कर लेती हो। मैं शपथपूर्वक कहती हूँ कि प्रिय के नीची पर हाथ जात ही मैं कुछ भी माद न कर पाती हूँ, सब कुछ भूल जाती हूँ।

एक ओर कवयित्री शोला भट्टारिका का भी एक प्रसिद्ध गीत काव्य है, जो उत्तम काव्य की श्रेणी में उद्भूत हुआ है—

य कोमारहर स एव हि वर ता एव चंच क्षपा
स्नचोभोलित मासती मुरमय प्रोढ़ा कदम्बानिला ।
स्व चंचास्मि तथापि तत्र मुरतव्यापारलीला विधौ
रेवा रोघसि नेतसी तस्तले चेत समुत्कण्ठते ॥

पति वही है जिसने मेरा बीमारी का हरण किया, वे ही चंच माह की रात्रियाँ हैं, मासती फूल की सुगंध भरी कदम्ब वन की वही हवा है, मैं भी वही हूँ, फिर भी रेवानदी के वतसी वृक्ष तले मेरा जो विचल हो रहा है ।

बिहूण रचित और पञ्चांगिका के शृंगारी पद्य भी अपने में अनूठे हैं । प्रेम मिलन के आनन्द की स्मृति में लोभे प्रेमी के बड़े सरस पञ्चम पद्यों का संग्रह है । एक उदाहरण है—

अद्यापि ता भजलतापितकण्ठपाशा वयस्यल मम विधाय पयोधराभ्याम ।

ईदानीमोलित सलीलविलोचनाभ्यां पथ्यानि मुग्धवदना वदन पिवतीम् ॥

गलबहियाँ डालकर, मेरी छाती से लिपटकर, अधमुरी आखाँ में प्रेम लिए मुझे निहारनेवासी प्रिया के मुख को भी अपने मानस में देखता हूँ ।

निम्ने मानवीय मासल स्तर पर सुख दुःख की अनुभूतियों को सरस सुन्दर शब्द योजना में प्रकट करनेवाले गीति काव्यों से भिन्न भगवद विषयक रति की प्रधान मानकर रचे गये गीतिकाव्य हम भक्ति के क्षेत्र में ले जाते हैं । वहाँ ये स्तोत्र काव्य हैं, भक्ति पद हैं । प्रसिद्ध आलोचक रामचन्द्र शुक्ल के शब्दों में धर्म की रसात्मक अनुभूति का नाम भक्ति है । अपने आराध्यदेव की महिमा और कृपालुता से अभिभूत होकर उसके गुणगान में भाव विह्वल होनेवाला भक्त कवि दश के कोने-कोने में प्रत्येक धर्म में प्रति सम्प्रदाय में हुए हैं और इन्होंने अपने गीति काव्यों से साहित्य को आप्लावित किया है । क्या जन, क्या बौद्ध, क्या जैन, क्या वैष्णव, प्रत्येक सम्प्रदाय के भक्तों ने सकल-हजारों स्तोत्र गीतियों से सज्जित साहित्य को समृद्ध किया है । इन स्तोत्र गीति काव्यों के नाद से दय और सगीतात्मकता न उनकी इतना लोकप्रिय बनाया है कि कई स्तोत्र हमारे धर्म प्राण देव के लोभों के कठाय होकर नित प्रतिदिन गूँजते रहते हैं ।

अपने आराध्य देव के साथ भावात्मक सम्बन्ध स्थापित करके 'साहि मोहि ताते जेक' की धारणा लिए भक्त कवि जब मुखरित होता है ता वहाँ निरा नाम स्तवन ही नहीं, सामोख्य सालोक्य साक्य, सामुख्य पद की उत्कट लालसा और उद्देग की भाव सहर्षें तरंगित होती है ।

केरल के नरेश भक्त नृनशेखर आपवार की मुकुन्दमाला का एक पद्य है—

नास्या धर्मो न च सु निचय नव कामावभाग

वदमाभ्य तद्भवतु भगवन् पूवकर्मनिरूपम् ।

एतत्प्राप्य मम बहुमत जमज मा तरेऽपि

त्वत्पादामोहयुगगता निश्चला भवितरस्तु ॥

आत्मसमर्पण का यह भाव ही भक्ति का मूलमंत्र है और यह कई रूपों में कई प्रकार से अभिव्यक्त होता है । अर्द्ध सिद्धांत के प्रवक्त क शंकराचार्य बौद्धिक स्तर से उतरकर भक्त बनकर द्रवित होत हैं तो उनके शब्दों में गीत काव्यत्व कसे आ जाता है । आनन्दहरी में देवी के प्रति उनका उद्गार है—

शृण्व्या पुत्रास्ते जननि बहव सति मरला

पर तेषा मय्य विरलतरलोऽह तव मुत ।

मदीयोऽप्य स्यात् समुचितमिदं नो तव शिवे

कुपुत्रो जायेत वदचिदपि कुमाता न भवति ॥

भक्ति आन्दोलन के फलस्वरूप उभर गीतिवाच्य भी यह विधा अत्यंत लोकप्रिय होकर भी, शब्द और अर्थ की रसयुक्त योजना और सौन्दर्य से समर्पित काव्यगुणों के होते हुए भी, काव्यशास्त्र की जानी मानी परिपाटी और प्रयोगों के अंतर्गत आकर भी, स्वयं आनन्दवर्धन और पण्डितराज जगन्नाथ जैसे आलम्बारिकों के इसी विधा में दैवी शक्त, सुधासहस्र, गगलहरो, कर्णालहरो, अमृतसहरो, लक्ष्मीलहरो जैसे स्तोत्र काव्याधी रचना के बाद भी इसका काव्यांग रूप में अपने काव्य विवचन में स्थान नहीं दिया।

अपवाद रूप से जयदेव कृत गीत गोविन्द का लिया जा सकता है, जो भक्ति के क्षेत्र में भी लोकप्रिय हुआ और साहित्यिक क्षेत्र में भी एक अनुकरणीय गीत काव्य के रूप में प्रसिद्ध हुआ।

जयदेव ने अपने इस गीत काव्य के प्रारम्भ में ही भक्ति और कलात्मक तत्त्व के सामन्तत्व का संकेत सा करते हुए कहा है—

यदि हरिस्मरणे सरस मनो, यत् विभास कलामु कुतूहलम्

मधुर कामल कांत पदावलीम् अणु तदा जयदेवसरस्वतीम् ।

और निश्चित रूप से उनकी मधुर, कामल कांत पदावली के मगीत न रसिक और भक्त दोनों में जादू फेर दिया। भक्ति के क्षेत्र में उनकी राधा और कृष्ण की लीला केति को आध्यात्मिक अर्थ देकर बड़े सम्मान के साथ अपनाया गया तो साहित्यिक क्षेत्र में गीतगावि ॥ को प्राकृत मानकर गीत रागव, गीत गौरी पति जैसे अनुकृतियाँ रचित हुईं। गीतगावि ॥ की मधुर कामल कांत पदावली की एक श्रौंही प्रस्तुत है—

हरिभक्तिसरति बहति मधुपवने ।

किमपरमधिक सुख सखि भवने ॥

माधवं मा कुर्व मानये ॥ ध्रुवपदम् ॥

तालफलादपि गुह्यमस्ति सरसम् ॥

चि विपत्तीं दुरपे कुच कलशम् ॥ १ ॥

कति न कथितमिदं मनुपदमचिरम् ।

मा परिहर हरिमतिशयरुचिरम् ॥ २ ॥

किमिति विपीदसि रोदिपि विकला ।

विहसति पुनरिति सभा तव सकला ॥ ४ ॥

सजल-नलिन-र-शीतल-शयने ।

हरिभक्तिक्रय सफलम् नयने ॥ ५ ॥

जनयासि मनसि किमिति मुसदम् ।

धृणु मम वचनमनोहित भेदम् ॥ ६ ॥

हरिरूपयानु वन्तु बहु मधुरम् ।

किमिति करोषि हृदयमति विधुरम् ॥ ७ ॥

श्री जयदेव भणितमतिस्मितम् ।

सुखयतु रसिजन हरिचरितम् ॥ ८ ॥

गीत गोविन्द की रचना अंला में जयदेव ने एक मौलिक और नवीन पद्धति अपनायी और एक प्रकार से संस्कृत साहित्य में युगांतर उपस्थित किया। उनकी चलायी गीत-गोविन्द की परम्परा में ही

वही स्वतंत्र रूप से भी गीति काव्य रचने का उत्साह संस्कृत प्रेमियों में आये दिन तक चला आ रहा है। आधुनिक काल में भी संस्कृत में मौलिक गीति काव्य रचनेवाले कवियों का अभाव नहीं है। राम रागिनी ताल लयबद्ध शास्त्रीय संगीत के सन्निवेश में संस्कृत की गेय रचनाओं के रचयिता वाग्गेयकारों का भी योगदान स्मरणीय है। पूज्यपाद महामहिम कांची श्री शंकराचार्य की यह रचना आधुनिकतम गीतिकाव्य के उदाहरण रूप प्रस्तुत है—

मेनी भजन अखिल जिरोत्री

आत्मवदेव परानपि पश्यत

बुद्ध त्यजत स्पर्धां त्यजत त्यजत परेष्वक्रममाक्रमणम् ।

जननी पृथिवी कामदुघास्ते

जनको देव परम दयालु

दाम्यत, दत्त, दयैव जनता

धेया भूयात् सक्त जनानाम् ।

काव्य मीमांसाकार राजशेखर की उक्ति है—

काव्येन किं कवेस्तस्य तमनोमात्रं वृत्तिना ।

नीयन्ते भावकस्य न निबन्धा दशो दिशः ॥

कवि की नाव्यगत विशेषता का पहचानकर सहृदय समीक्षक (भावक) उसको प्रकाशित और प्रसारित करता है तभी कवि की रचना साधक और प्रसिद्ध होती है। संस्कृत के गीतिकाव्यों के लिए भावक की दृष्टि अपेक्षित है।

सदियों से चली आनेवाली संस्कृत की काव्य परम्परा में गीतिकाव्य के लक्षण के अतन्त्र समा करनेवाली रचनाओं को एक ओर रखकर, आधुनिक काल के संस्कृत गीतिकाव्य पर दृष्टि डालते हैं तो देखते हैं कि वह उस प्राचीन परम्परा का अंग होकर भी एक स्वतंत्र विधा जसा विकसित है। यह संस्कृत कवियों के अधिकाधिक पश्चिमी साहित्य के सम्पर्क और उससे प्रभावित होने का परिणामस्वरूप है।

ऊपर प्रारम्भ में ही बताया जा चुका है कि गीतिकाव्य विधा और नामकरण अंग्रेजी लिрик के अनुरूप हुआ है। देश के भीतर जो संस्कृत आज संस्कृत के माध्यम में कुछ जमि यक्त करते हैं वे अपनी प्रादेशिक भाषा या मातृभाषा में भी लिखते हैं या अंग्रेजी में भी। इस प्रकार यह स्वाभाविक है कि संस्कृत का आधुनिक गीतिकाव्य प्रादेशिक और पाश्चात्य भाषा के मेलमिलाप से अपना स्वरूप पाया हुआ है।

आधुनिक संस्कृत में नवचेतना फूलने का महत्वपूर्ण काय उन पत्र पत्रिकाओं का रहा है जो देश के भिन्न भिन्न प्रांतों के शहरी में समय समय पर निकलती रहती हैं और समकालीन संस्कृत साहित्य के विकास में योग देती रही हैं। इन पत्र पत्रिकाओं में ही आधुनिक संस्कृत का गीतिकाव्य विखरा पड़ा है। एकाध कवियों ने अपनी रचनाओं को सहृदय रूप में प्रकाशित भी किया है, किंतु अधिकतर साहित्य पत्र-पत्रिका के पृष्ठों में ही अलंकृत हुए हैं।

आधुनिक काल का संस्कृत काव्य पुरानी रुढ़िया और बर्बि समयों को पीछे छोड़कर पूर्णतः स्वतंत्र अधुनात्म विषयों को आधार बनाकर रचित होता है। इस विधा में प्रयोग करनेवाले स्वनामधेय गीतिकार हैं, जो भारत के विविध प्रांतों के हैं भिन्न भिन्न भाषा भाषी हैं फिर भी संस्कृत भाषा के प्रति अपने निजी लगाव और निष्ठा के कारण उसको अपनी भाषाभिव्यक्ति का माध्यम बनाकर उसमें उत्तम साहित्य का सृजन करने में सफल हुए हैं। डा० सी० डी० देशमुख, डा० वे० रामवन, श्री चन्द्रधर शर्मा, श्री जानकी वल्लभ शास्त्री, श्री प्रभात मिश्र, डा० सत्यव्रत डा० रामनाथ पाठक प्रणयों कुछ ऐसे गीति-

कार हैं जिन्होंने सस्कृत में अधिनारपूर्वक लेखनी चनाकर सस्कृत के गीतिकाव्य को धर्वाचीन रूप दिया है। मौलिक रचनाओं के अतिरिक्त इन विद्वान कवियों ने अन्य भाषाओं से भी गीतिपद्यों का अनुवाद या रूपांतर सस्कृत में करके इस क्षेत्र को समृद्ध किया है।

उल्लेखनीय बात यह है कि आधुनिक सस्कृतज्ञ कवि समकालीन राष्ट्र, समाज और जनजीवन को बदल रही परिस्थितियों के प्रति जागरूक हैं और नवयुग की नई भावना से अनुप्राणित साहित्य रचना में कुशलता दिखलायी है। मस्कृत की दिशपता यही है कि उसका विकास भारत के सब हिस्सों पर चुपचाप होता रहा है और हो रहा है। सस्कृत के गीतिनार भी हर प्रदेश से हर प्रांत से इस विधा को अपने-अपने ढंग से विकसित करने में सक्रिय रहे हैं।

पारम्परिक कविताओं के अलावा समसामयिक परिस्थितियों पर 'यय', विनोद और विलापिका के साथ राष्ट्रीय आन्दोलन, राष्ट्रीय समस्याएँ, राष्ट्रनेता आदि को लेकर राष्ट्रभावना को प्रेरित करनेवाले गीतिकाव्य भी विरचित हुए हैं, हो रहे हैं। नवजागरण में भारत के आत्मा की एक नई खोज करने में और उसकी पुन प्रतिष्ठा में सस्कृत कवि अपना दायित्व समझकर मुखरित हुआ है। श्री अमीरबद्र शास्त्री की यह गीति द्रष्टव्य है —

परिहर भारत, खेद क्षतानि ।

निबिड पराधीनतायात्प्रभवन् यानि रुचिर रवि हानि ।

अधुना सस्कृत वचन विरचय मा विनु बट्ट रटितानि ॥

दे य जहि विजहोहि पराधयमयि मा वद करुणानि ।

पुनरपि दिक्षु तनुष्व बिलक्षण निज तेजास्वरूपानि ॥

{ हे भारत देश, अब तक पराधीनता में जकड़े रहने के कारण जिन श्रेयस्कर विषयों की हानि हुई, उस कारण जमित दुःखों को दूर कर दो। कटुतापूर्ण प्रस्ताव को नहीं चुनो, बल्कि सम्य और सौजन्यपूर्ण वाणी को अब अपनाओ। दूसरों के अधीन रहने का कारण हुई हीन भावना और दयता को त्याग दो। फिर से एक बार दिए दिगन्तर में अपनी तेजस्विता की लाली फला दो। }

महात्मा गांधी जवाहरलाल नेहरू सालवहादुर शास्त्री जैसे राष्ट्रीय नेताओं को काव्य का प्रिय यन्त्राकर बड़े बड़े महाकाव्य रचित हुए हैं। उनके जीवन के भावात्मक सदर्थों को लेकर गीतिका व भी पर्याप्त मात्रा में मिलते हैं। नेहरूजी के निधन पर कवि चित्तामणि देशमुख का शोकांशु उनके भारत प्रलाप' नामक कविता में अभिव्यक्त है। कुछ पक्तियाँ हैं —

इह तु त्वदपायविलसा युववद्धा पुर्यावसरमका ।

पयिका इव लुप्त दीपिका निशिमोघ्याध्वनि जात सप्रभा ॥

X

X

X

X

सुजन मुहुदप्रणी सुधीजनबन्धु शिमुवल्सम सखा ।

करुणाविमुखेन मृत्युना हरता त्वा वद किम नो हृतम् ॥

{ हमेशा के लिए तुम्हारे चले जाने से, युवक बूढ़ स्त्री-पुरुष बच्चे सब विलून हो उठ हैं और इत तरह वधका गये हैं, जैसे रात की यात्रा में चलने वाले यात्री, जिनके हाथ का दिया बुझ गया हो। }

(तुम हम सबके लिए प्रिय थे, अग्रिम प्रिय थे, विवेकशील थे और ये जनसाधारण का बन्धु और बन्धा का प्यारा दोस्त। तुमको हमसे छीनकर निदयी मृत्यु ने क्या कुछ नहीं ले लिया बोको)

कालिदास रचित रघुवश के अब विलाप का स्मरण दिलाती ऊपर की पक्तियों में शब्द चयन और माद से दय कितना भावानुरूप बन पडा है ।

स्वतन्त्रता प्राप्ति के बाद भी भारत में कितनी ही समस्याएँ और विपमताएँ सिर उठाए हैं । भारत माता को उनके कारण अब भी चिंताकुल उद्विग्न, क्षिप्त देखकर बड़ी वेदना के साथ कवि रामनाथ पाठक प्रणयी पूछते हैं —

मात किन्न गता ते पीडा ?
कथय कथ रोदिपि नत भाला
स्यक्त मुकुट भणि भजुल माला
विद्ध वानवाणे हृदय वा व्यथयति कापि कुलीना ग्रीडा,
मात किन्न गता ते पीडा ?

(मा ! अब तक तेरा दुख दूर नहीं हुआ क्या ? बोल, इस तरह क्यों सिर झुकाये अपने मुकुट और मणिवा की सुन्दर माला सब उतारे रो रही है ? किसके कटुवचन के बाण तुझे आहत किये हैं या कुलगत लज्जा में गड़ी जा रही है, मा ! तेरा दुख क्या है ?)

बाह्य जगत के ग्रसनो से विमुख होकर कवि कभी अपने आप में मस्त अपनी ही भावना में खो जाता है तो भी गीति की लहरी उठती है, जैसे कवि जानकीवल्लभ शास्त्री की इस वेणुस्वन ' नामक कविता में —

हरति मन मानस नवधन भजुला भजुला,
मयूर शुक चातका वचन हसका शसका ।
गतवमधिकाधिका गतितति यदा राधिका,
तदैव सहसा श्रुत न हि विभाति वेणुस्वन ।

(मेरे मन को कहीं सुन्दर मोर तोते और चातक के बोल आकर्षित करते हैं तो कहीं हंस रव । राधिका जैसे जैसे पर बढ़ाती जाती है वैसे ही बामुरी की गूँज बजती सी न लगती है ?)

ऊपर के कुछ छोटपुट उदाहरण से संस्कृत के अधुनातन गीत काव्य के स्वरूप का कुछ कुछ परिचय मिलेगा । इसमें कोई सन्देह नहीं कि गीति काव्य विधा ने आधुनिक संस्कृत साहित्य में अपना विशेष स्थान बना लिया है । पुरानी पारम्परिक और रुढ़िबद्ध रचनाओं के स्थान पर अब पश्चिमी विचार और रूपों से प्रभावित तथा प्रादेशिक भाषा साहित्य के साथ घनिष्ठ सम्बन्ध से अनुप्राणित साहित्य की मौलिक रचना संस्कृत में एक विशेष साजगी ला रही है । संस्कृत के आधुनिक गीतिकाव्य में यह स्पष्ट परिलक्षित है ।

Our Authors

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Lewis Mumford and Arnold Toynbee Article on Mysticism in the Encyclopaedia Britannica (1974)

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Pt MAHADEVASHASHTRI JOSHI (1906) Traditionally educated in Sanskrit, Wrote many short stories in Marathi and later essays on cultural & historical subjects Published in 2 Volumes *Tirtha Roop Maharashtra* describing all important places of pilgrimage of Maharashtra His single-handed monumental work is Encyclopaedia of Culture in Marathi in 10 large volumes A Hindi translation of his work is in offing

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TARKATIRTHA LAXMAN SHASTRI JOSHI (1901) Tarkatirtha from Sanskrit College, Bengal Govt Honoured by President of India as National Pandit in Sanskrit (1973) Participated in national independence & social reform movements President Prajña Pathshala Mandal War Sanskrit and Marathi Scholar Published many books and articles *Shuddhisarvasvam* in Sanskrit *Anandameemansa Hindu Dharmachit Sameeksha Jadavpur, Vaidik Sanskriticha Vikas*—all in Marathi Edited Dharmakosh (Encyclopaedia of Dharma) (Marathi) in 12 big Vols He is also general Editor of *Marathi Vishvakosh* (Marathi Encyclopaedia) in 20 volumes of which eight volumes are already released

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Maths but took *sannyāsa* (renunciation) from Swami Birjanand the disciple of Swami Vivekanand in 1960 Established Ramakrishna Mission Vivekanand Ashram in Raipur for propagating spiritual knowledge and rendering humanitarian services specially working for the welfare of the tribals and backward people A missionary preaching spiritual thoughts through erudite lectures in different Indian languages and in English

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FATHER ROBERT ANTOINE S J Born in Belgium in 1914, (died in 1981 in Calcutta) Joined the Jesuit Order in 1932 graduated in classics in 1936 graduated in Philosophy in 1939 came to India in 1939 obtained Indian citizenship after independence Took M A in Sanskrit (Calcutta University 1950) Professor comparative Literature in Jadavpur University from 1956 Published *A Sanskrit Manual* Bengali translations of Virgil's *Aeneid* and few Greek tragedies English translation of Kalidasa's *Raghuvamsha* a study on the *Ramayana Rama and the Bards*, numerous articles

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throughout the world More than 20 books in Bengali and English on different subjects on philosophy, novels, travelogues poems, biography—some of the important publications *Kantar Kantil & Kinnar Pahari* (Belles lettres) *Practical Vedanta Alien Corn* (Poems) *Sarivism and Phallic world* (Oxford IBH) 2 Vols *Guru Sannyasa* (Translation), 7 books under print

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DR SUNIL C RAY (1924) M A Ph D Received specialised training in Graeco Roman Archeology at Paris and Strasbourg Received Griffith Prize of University of Calcutta for numismatic researches Director of Indian Museum Calcutta Chairman Indian National Committee for International Council of Museums Specialised on archaeological excavation and conservation of monuments, He has contributed large number of research papers Books published are *Early History and Culture of Kashmir* *Stratigraphic Evidence of Coins in Indian Excavations*

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Dr J H ANAND (1934) M A Ph D on the thesis 'Paschatya Vidwanon ki Hindi Bhasha aur Sahitya ko den' Toured abroad Studied Linguistics and Foreign Languages, like Hebrew and Greek, TV Film technology in UK Christian thinker—Translated in Hindi Bible from original Ebrani and Unani—published by Bible Society of India in 1978 Published more than 60 books stories, essays and plays in Hindi

Dr MAHEEP SINGH (1930) M A (Hindi), Ph D Visiting Professor in Kansai University of Foreign Studies, Hiraka, Japan (1974-75) At present lecturer (Hindi) SGTB Khalsa College (University of Delhi) Editor—Hindi Journal 'Sancheetana' President, Punjabi Writers' Co operative and Association of Indian Writers Written several books in Hindi and Punjabi, 13 collections of short stories and novels, 12 edited books Articles published in several commemoration volumes published by Punjab University (Chandigarh & Patiala) National Award on *Ujale Ke Ulloo* (stories), *Guru Govind Singh Aur Unki Kavita* (thesis)

Prof N A KURUNDKAR (1932-82) Marathi writer, historian, literary critic and humanist Principal, People's College Nanded President Marathawada Sahitya Parishad, Member, Sahitya Academy published 11 books, some of which are *Shivaram Jagar Magori Rup Vedha* etc

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Dr N K. DEVARAJA (1917) M A, D Phil, Vedant Shastri, D Litt Was Head and Director Centre of Advanced Study in Philosophy (BHU) Visiting Prof Sagar University Held various high posts in Indian Philosophical Congress Served on the panel of judges for Sahitya Akademi Award (Hindi), Govt of India Visited USA as recipient of UNESCO grant for regional cultural studies (1957-58) Many scholars obtained Ph D under his supervision Published over thirty books in Hindi and English *The Philosophy of Culture An introduction to Creative Humanism Philosophy Religion & Culture* Several collections of poems essays and novels in Hindi

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Dr SUSHIL ROY (1915) M A, Ph D Ex editor, Viswa Bharati Patrika Won Literary Awards Tarasankar Prize for literary merit Ultorath Prize for poetic works Written 35 books including poems, short stories novels, literary essays research works etc Few important are *Poems—Sucharitasu, Tritiya Pandab* Novels *Ekada Rudraksha, Madhumadhavi Anal Ayati* Translated in Bengali Classical Readings from German Literature *German Sahityer Chiragatha Path*

Dr NAGENDRA (1915) M A (Hindi) M A (English) D Litt Hindi Recipient of Sahitya Akademi Award, U P Hindi Samiti Award Author editor and translator Numerous publications *Saket Ek Adhyayan Vichar Aur Anubhuti Bharatiya Kavyashastra Ki Bhumika Ras Siddhanta Bharatiya Saundarya Shastra Ki Bhumika, Anusandhan Alochana, Alochak Ki Astha etc etc*

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Dr MRS USHA CHOUDHURI M A, Ph D Vedavacaspatis Awarded gold medal for standing first in M A (Sanskrit) Delhi Lecturer in Sanskrit Indraprastha College Delhi Guest teacher of Vedic thought and literature, and classical Sanskrit Literature, University of Bucharest *Indra and Varuna in Indian Mythology* and various research papers Specialization in Vedic literature and mythology and archetypal criticism

Dr K. KRISHNAMOORTHY (1923) M A Ph D Awarded Gold Medals for proficiency in Sanskrit, English Kannada and Education President's certificate of Honour awarded for outstanding contribution to Sanskrit scholarship Delivered Lectures in different Universities Translation in English of *Dhyanaloka* and *Vakrokti jivita* Edited several books viz *Yasodharacarita Kavikaumudi Subhasita Sudhandhi* Written number of papers on Sanskrit criticism

Dr INDUJA AWASTHI M A (Sanskrit and Hindi), Ph D (Hindi) Lecturer Hindi Department Miranda College Delhi University (from 1960) Working for D Litt under K. M Institute (Agra Univ) on *Natya Shastra* Regular contributions to Hindi and English journals on drama literary criticism etc

Sri SHREENIBAS RATH (1933) M A (Sanskrit), Acharya Produced and directed several plays in Sanskrit Editor Research journal *Vikram Kalidas* Held organisational posts of Kalidasa Akademi Ujjain Lecturer in Sanskrit in Vikram University Sanskrit poems essays translations Few Books under publication in Hindi Translation of *Mudra Rakshasa* and *Bhasa's plays Rang Vidya*

Dr KRISHNA SWAMY AYYANGAR (1924) M A (Hindi) Ph D (Comparative Study of Tamil and Hindi Alankar Granthas) Prof of Hindi in St Joseph College Bangalore, Prof of Kendriya Hindi Sansthan Agra Linguist in Hindi Sanskrit Kannada Contributed research papers and articles in many publications *Paninīya Vyākaran Praveśh* (forthcoming publication)

Dr R N SRIVASTAVA Head of the department of Linguistics Delhi University Versatile scholar on linguistics, Delivered lectures in the universities in U S A and U S S R Published many research articles of U S A U S S R and in our country in important magazines His renowned book in Hindi on stylistics is *Shaili Vijnana*

Sri SITAKANT MAHAPATRA (1937) IAS Leading modern poet in Oriya Visuva Milan Poetry Award Central Sahitya Academy Award etc Presented two papers in IXth International Congress of Anthropologists and Ethnologists at Chicago in 1973 Represented India in the International Poetry Conference at Struga in Yugoslavia in 1975 Five anthologies of poems in Oriya and four in English translation Translated in Indian languages English French German Danish etc Published numerous articles on anthropology of religion and oral literature in journals in India and abroad

Dr UDAY NARAYAN TEWARI (1903) M A (Economics Hindi Comparative Linguistics), D Litt Professor of Hindi Allahabad University (1945-58) Visiting Professor of Linguistic and Research in Philadelphia California and Michigan (USA), Prof and Head of the Deptt Institute of Languages and Research Jabalpur Received Dev Puraskar in 1955 (Hindi) *Bhojpuri Bhusha aur Sahitya* (1944) (English) *Origin and Development of Bhojpuri Language*

Dr INDRANATH CHOUDHURY (1936) M A (English & Hindi) Ph D (Comparative Literature) Formerly ICCR Visiting Prof at the University of Bucharest, Roumania Specialisation in Comparative Literature Author of many books and research papers in Hindi, English and Bengali Awarded Anand Puraskar for translating *Ras Sidhanta* From Hindi into Bengali

Mrs ANANDI RAMANATHAN (1932) M A, M Phil (Sanskrit) Sahitya Ratna (Hindi) Recipient of two gold medals for standing first in M A (Osmania University, Hyderabad) Doing research in Sanskrit (Hindi) *Bharati Ki Kavitaen, Meri Jivani* (U V Swaminatha Iyer)—translations from Tamil *Saksharata Karjya Nirdeśhika* (Translation from English into Hindi)

Dr HARA PRASAD MITRA (1917) M A Ph D (Calcutta 1954) Bengali poet essayist and Professor, Rabindra Nath Tagore Professor of Bengali, Calcutta University (since 1975)—Soviet Land Nehru Award for *Rusi Kavita* (1975) (Poetry) *Timrabhisara Jhader Sabha, Idanung Ami* (Criticism) *Satyendranath Datta Kavita O Kavya Tarasankar Bangla Kavya Prak Rabindra* a work on Sri Aurobindo etc.

[We have faithfully kept the spellings and diacritical marks as given in the original texts by different learned scholars So we are sorry if the readers may find some lack of uniformity in styles of romanisation of Sanskrit and other Indian names and terms]

—Editors

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Plate No 1 to 11 by courtesy Indian Museum Calcutta

Plate No 19 20 23 24 by courtesy Sangeet Natak Academy, New Delhi



PLATE I

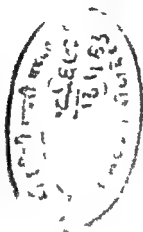


PLATE II



PLATE III



PLATE IV



PLATE 5

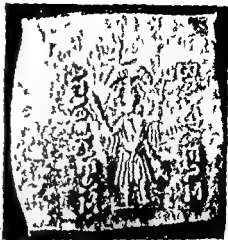


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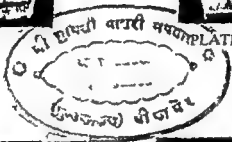


PLATE 7



PLATE 8



PLATE 9

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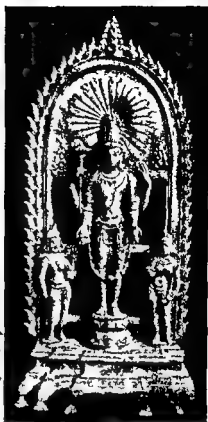
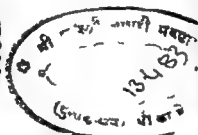


PLATE 10



PLATE 11

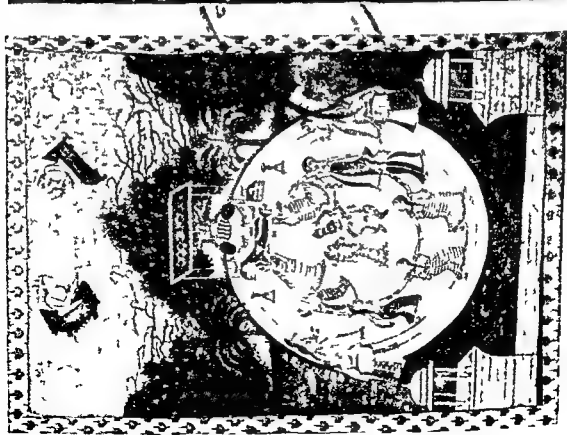


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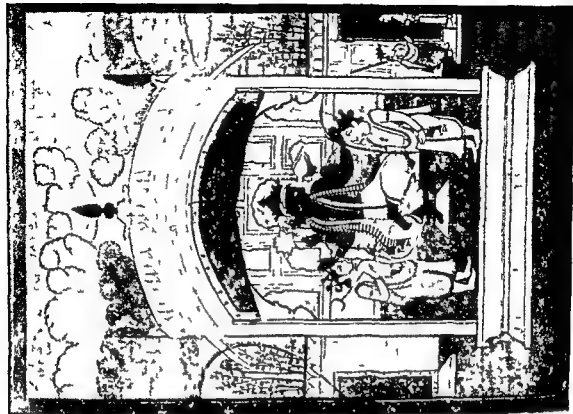


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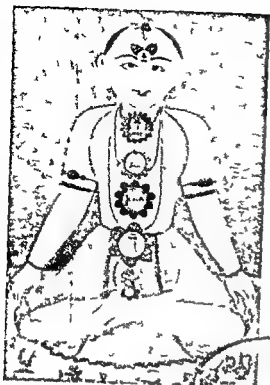


PLATE 14



PLATE 15

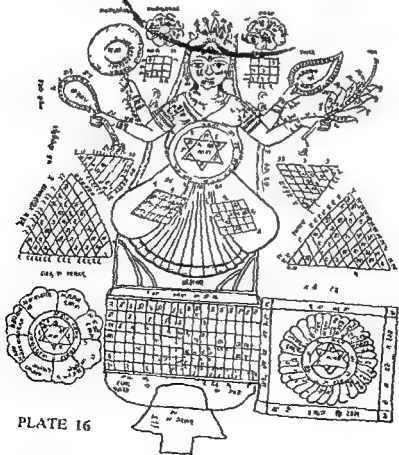


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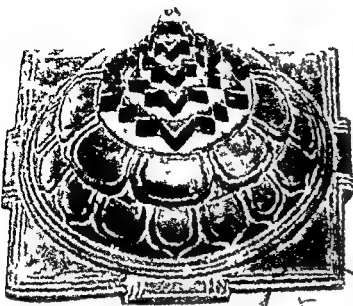


PLATE 17



PLATE 18



PLATE 19

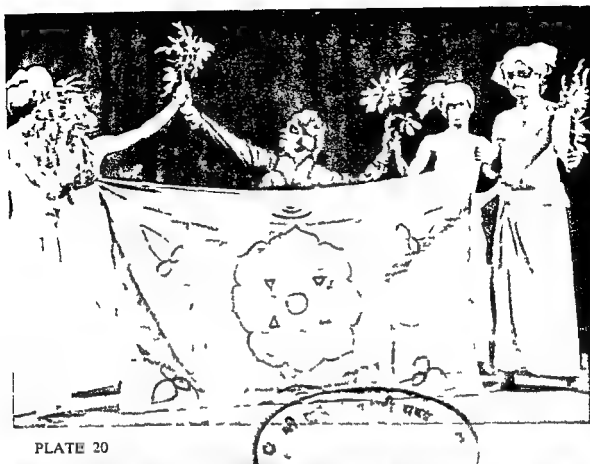


PLATE 20



PLATE 21



PLATE



PLATE 23



PLATE 24

